ABSTRACT
        A two-part study intended to investigate what
constitutes successful teacher response to student writing is
described in this report. The described study consisted of a survey
of response practices of 560 elementary and secondary school teachers
who were among the most successful in their communities as judged by
directors of the sites of the National Writing Projects, and an
examination of the day-to-day response practices of two successful
ninth grade writing teachers in the San Francisco area. The report is
divided into chapters that discuss the following topics: (1) survey
design and procedures for conducting the survey and the ethnography;
(2) survey results for the successful teachers and for their students
at the secondary level; (3) results from observations in the two
ninth grade classrooms; (4) the values that underlie the response
process; (5) an analysis of the structure of the response that
involves the entire class; (6) an examination of the written
response, focusing on two students in each class and how they make
sense of the written responses they receive; and (7) the study's
conclusions. The report includes a separate volume of appendixes
containing, among other things, the student survey of the National
Writing Project, the survey of Excellence in Teaching of the National
Writing Project, a list of state projects that participate in the
National Writing Project, samples of student writing and teacher
response, and the teaching philosophies of the two participating
ninth grade teachers. (HOD)

THE ROLE OF RESPONSE IN THE ACQUISITION OF WRITTEN LANGUAGE

Final Report to the National Institute of Education

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Sarah Warshauer Freedman
Berkeley, 1985

Executive Summary

Teachers of writing spend much of their time writing
comments and grading their students' writing. Writing comments
has been found to be both time-consuming and relatively
ineffective. The question behind this study was: what
constitutes successful response to student writing?

The first part of the study involved a survey of the
response·practices of 560 teachers who were among the most
successful in their communities, as judged by directors of the
sites of the National Writing Projects. The teachers came from
all regions of the United States as well as a small percentage
from other countries, and taught kindergarten through twelfth
grade. In addition, 715 students in the classes of half of the
secondary teachers (grades seven through twelve) completed
surveys. The students told about their teachers' teaching
practices and their own learning.

The second part of the study involved a close look at the
day-to-day response practices of two successful ninth grade
writing teachers in the San Francisco area: Mary Lee Glass of
Gunn High School in Palo Alto and Arthur Peterson of Lowell High
School in San Francisco.

Results

Successful response requires that students write a lot and
have the opportunity to receive a lot of response. The surveys
revealed that the students of these teachers wrote significantly
more frequently and wrote longer pieces than the students of
previously surveyed teachers (Applebee, 1981). The teachers in

the observational study spent weeks on a single assignment,
providing for plentiful response of varying types (peer groups,
conferences, whole-class discussions, written comments).
Students benefited most when the response was redundant,
explicit, and came from both the teacher and their peers. Both
teachers coordinated their assignments over a period of months so
that one piece of writing built toward the next. They also
coordinated their response across time, with response on one
piece leading to the next.

The next major finding is that underlying successful
response is a goal of teaching students to think for themselves.
The teachers, both in the survey and in the observational study,
show that this primary goal guides their response practices and
their teaching. The teachers in the observational study focused
on teaching students to think deeply about what they were
writing. They did not define teaching the writing process merely
as teaching a set of procedures involving planning, writing, and
revising but instead as teaching cognitive activities necessary
to writing well. They stress the development of these cognitive
activities through their response.

The third finding is that successful teachers agree that the
most successful response occurs during the writing process;
however, response during the process appears to be the most
difficult to accomplish. The difficulties with in-process
response surfaced in the survey when the teachers disagreed with
one another about the effectiveness of all methods, other than
individual conferences, for providing response during the writing

process. Some found peer response groups successful; others did not. Some found written comments during the process successful; others did not. Some found helping students respond to themselves during the process successful; others did not.

Differences between the teachers in the observational study shed some light on the disagreement. Although both Ms. Glass and Mr. Peterson provided response during the writing process and stressed cognitive activities, they took their students on different routes to reach their similar goals. We have labeled Ms. Glass's route the "guided discovery approach" and Mr. Peterson's the "master-apprentice approach." Ms. Glass relied on teaching her students to label their activities, to become consciously aware of them. Mr. Peterson soaked his students in activities that would help them "intuit" what good writing is, that would help them feel it in their "gut."

To achieve her end, Ms. Glass worked to help her students become independent. They practiced responding to one another. To achieve his end, Mr. Peterson collaborated with his students on their writing. The students practiced writing and acting on response which Mr. Peterson gave.

Both approaches seemed equally successful. We do not know whether one or the other takes better. Teaching the writing process is widely advocated by the profession, but exactly what teaching the process means is ill-defined and has different meanings for different teachers. The differences we observed between Ms. Glass and Mr. Peterson point toward what we think is an unresolved debate ı the profession: what level of conscious knowledge is necessary for learning to write?

To further complicate the picture, the secondary students reported in their surveys that the standard technique--written comments on final versions--was the most helpful to them. Their teachers found the standard method--teacher comments on final versions--relatively ineffective. The teachers in the observational study rarely provided response to final versions. Mr. Peterson, in particular, minimized the use of this type of response.

Student talk during the observational study focused the picture the students gave in the surveys. For many of the ninth grade students we watched, grades loomed larger than what they learned. These students seemed to be caught in an institutional bind; grades (the school's and society's measure of learning) and the response that accompanies grades (and often justifies) them was confused with and became more important than the feedback that was more important to helping them learn. The students were interested in the product of learning more than the learning process. This student focus created obstacles to the success of response during the writing process. Further, even when these highly successful teachers wrote comments, their students, for the most part, understood relatively little of what they wrote.

The last main finding is that the most successful response comes in the form of individual conferences during the writing process. The teachers in the survey stressed the importance of providing individualized instruction to writers during their writing process. Although they reported that the individual, teacher-led conference was the ideal method for providing

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response, they had difficulty managing to provide individual conferences as frequently as they would like. Even the students placed individual conferences second after written comments on their final papers. Large c'ass sizes and brief class periods at the secondary level make providing conferences especially difficult. In the observational study, Mr. Peterson arranged his class so that he could provide individual conferences to his students. The conferences were brief, generally supplemented written comments, and were often focused toward helping students apply a point made in class to their individual piece of in-progress writing.

The teachers in the survey and in the observational study had a clear sense of what they were teaching and why. However, there was little evidence that they felt that they could depend on their students coming into their classes with already learned skills in writing, beyond the most mechanical; and there was little evidence that they felt the students would build on what they were learning in future classes, in any specific ways. Both teachers were involved in curriculum reforms at their schools, but during our observations, we saw little evidence that they depended on the curriculum outside of their class. The students, too, seemed to feel that they had to adjust to each teacher individually.

Although we have learned a great deal about successful response, our concern is that successful teachers cannot continue to work in isolation if we want to see lasting changes and substantial improvement across time in student writing. These teachers are doing their share, but as a profession, we must

learn from them to develop ways for writing teachers to coordinate their efforts.

CHAPTER I--<u>Introduction</u> .

Over the past decade, there has been a renewed interest in writing instruction and research--from an emphasis on basic skills to the teaching of higher order cognitive skills to writing across the curriculum. Whatever the particular emphasis, as a nation, we expect children to learn to write in school. And many believe that an individual's success in a literate society is, at least in part, related to that individual's degree of literacy.

At the core of the teaching and learning of written language is a cycle of writing, receiving response, and writing again, taking the response into account. Pivotal to the cycle is the act of response. When students learn to write in school, response takes forms as varied as formal, written comments from the teacher (often in red ink) to casual remarks from classmates. Although response is critical to the teaching-learning process, we know little about the range of response practices, about what makes one kind of response more successful than another, about why teachers respond as they do, about how students are affected by the response that they receive.

There is evidence that in many school settings response does as much harm as good (e.g., Brannon & Knoblauch, 1982; Sommers, 1982). Most teachers have at least overheard the following typical student complaint about writing instruction: "But I used lots of details in this paper because Mrs. Smith told me that was a good thing, and now Mr. Jones tells me I have too many details." Students develop a folk theory about response; they

believe that the content of the response is dictated solely by the responder's taste. They are frustrated by what they perceive as a gross lack of consistency in "tastes" and the mixed messages they receive about their writing. They give up trying to learn to write, and often in frustration adopt a strategy of learning to please a particular teacher at a given time and then consciously, upon encountering the next teacher, try to forget everything they "learned" so that they can start anew, to meet the next teacher's taste. Teachers too express the same complaints, a feeling of having to "start over" with each new class, a feeling of lack of continuity in writing instruction.

Besides the feeling that response is inconsistent, writers are particularly sensitive about the feedback they receive because they often have so much personal, emotional investment in their writing. "Criticize my writing and you criticize me as a person." To protect themselves, if the response environment feels unsafe, students may refuse to invest themselves in their writing, and therefore will be unable to communicate effectively. Or they may shield themselves by not "attending" to the response, by shutting it out rather than learning from it.

A further problem with response is that it is often given in conjunction with grades and has been found to function more to justify the grade than to teach the student (Sommers, 1982). Teacher-responders take multiple roles (Purves, 1984), with the institutional role of the evaluator frequently making it difficult also to assume other reader roles (Applebee, 1984).

Given that response is theoretically central to learning to write, and that school-type responses often prove confusing and

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discouraging to student writers, we need to understand more about
how to make the response process constructive rather than
neutral, or at worst, destructive. Such understandings could
potentially lead to fundamental improvements in how writing is
taught.

Although the picture is bleak in most school settings, we
thought that it would be helpful, as a first step in trying to
alleviate both teachers' and students' common frustrations about
response, to examine how the most successful teachers of writing
handle this most difficult and important area of teaching. From
the start, we realized that even the best of teachers would not
hold the key to all knowledge about how best to respond to
student writing, but as a group, they would be able to tell us
what they do and do not know about how best to arrange for
students to receive response. In addition, we thought that their
students might be able to tell us something about what types of
response they do and do not find helpful to learning. Further,
since the response that works "best" could vary from situation to
situation--one age level to the next, the teaching of one kind of
writing versus another, the teaching of one kind of student
population versus another--we wanted to be able to account for
such variation.

To learn about response, we designed a research project to
seek answers to the following questions: Under the best
instructional conditions, what is the range of responses students
receive in school? What characterizes response that students and
teachers feel is most helpful? What values about "good" writing

are being transmitted during response (what is the basis of the substance of the response)? How are different types of response coordinated to one another during the teaching-learning process? And how does variation in age of student, type of writing, type of student, affect the answers to all of the above questions?

To begin to answer these questions, we took two tacks: first a large-scale survey of the response practices of "successful" writing teachers and second a detailed study of how response is accomplished in the classrooms of two such teachers. The survey was designed to provide information from a large number of teachers and to help us focus our observations whereas the ethnography was designed to provide details about the workings of response that could not be obtained in the self-report form of the survey.

Theoretical Rationale for Importance of Response in the Teaching-Learning Process

It is first important to understand theoretically how response can function productively in the teaching-learning process. According to cognitive and linguistic developmental theory, learning theory, and studies of classroom response to writing, response is critical both to the learning of intellectual skills in school and to the acquisition of oral language. Acquiring skill in writing is uniquely both an intellectual accomplishment gained primarily in school and a linguistic accomplishment which is part of the more general acquisition of language. Thus, response must underlie the learning of written language.

Those who study intellectual skills learned in school see

response occurring mainly when the "teacher" gives direct and often value-laden, metalinguistic comments to the "learner" about his or her language and language production processes. Such direct response would include remarks like, "that's a good example" or "you ought to reread what you have written out-loud so that you will catch more of your grammar errors." General theories about how intellectual skills, presumably including writing, are learned in school (e.g., Anderson, 1982; Gagne, 1974) explain why this type of feedback is necessary for learning. Through feedback, learners come to distinguish for themselves when they are performing well from when they are not. Further, feedback helps them figure out how to take corrective action when they are not performing well. Theoretically, feedback operates in this way across intellectual domains, from the learning of mathematical problem-solving to the learning of writing. In a related vein, many who study reading (e.g., Brown, 1981; Flavell, 1981; Langer, in press) and writing (e.g., Bereiter & Scardamalia, 1982, in press; Flower, 1981; Langer, in press) advocate teaching learners of written language to become aware of their cognitive processes--to develop metacognitive skills for self-conscious monitoring of their process.

In the natural learning of oral language and in some language learning situations in school, response is also seen as something that can be quite indirect. Many linguists observe response in naturally occurring dialogic conversations. During these oral dialogues, the "teacher," whose qualification to teach

is simply expertise as a language user, indirectly and often unconsciously teaches language to a "learner," who, in turn, often is not self-consciously learning. The teaching dialogues have come to be called scaffolding dialogues. They do not necessarily contain value judgments but rather function to support learners in reaching beyond what they could do alone as the learner is gradua'ly led to more expert production. Vygotsky (1978) notes, "what children can do with the assistance of others might be in some sense even more indicative of their mental de"elopment than what they can do alone" (p. 85). He goes on to assert, "learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers. Once these processes are internalized, they become part of the child's independent developmental achievement" (p. 90). Scaffolding dialogues have been found to be typical of caretaker-child interactions (e.g., Ninio & Bruner, 1978; Wertsch, 1979) and certain classroom teaching-learning events (e.g., Applebee & Langer, 1983).

Clark and Clark (1977), in their review of research on how children acquire oral language, emphasize the importance of response in their model of language learning. Although they do not discuss the nature of the response, they imply that it is indirect in form, and may have a stronger evaluative effect than the scaffolding dialogue just described. They point out that children learn to talk by testing hypotheses and claim that children "use what people say to form hypotheses about how different ideas are expressed in the language they are

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acquiring....Systematic 'errors' like <u>mans</u> or <u>mouses</u> provide some of the strongest evidence that children learn language, at least in large part, by testing their hypotheses about structure and function and by finding out how well they are understood by others when doing this" (pp. 336-337). As children test how well they are understood, they seem to look for the response of a listener--a communication from the language teacher to the language learner concerning the language learner's output; then by internalizing the feedback, they come to evaluate themselves. The children are not necessarily aware that they are testing hypotheses and generally cannot articulate the rules they formulate.

Another specialist in child development and language acquisition, Karmiloff-Smith (1979), argues for the central place of response from the point of view of a slightly different model of language learning. She counters the hypothesis-testing model as she stresses the importance of the learner's observing models of the language of others and comparing his or her own language to an internalized standard. In her view, response does not necessarily come from a human teacher per se. She presents evidence that children create rules for language production, not by testing hypotheses, but by identifying "the <u>most</u> <u>consistent</u> input pattern" (p. 237). In other words, instead of testing several hypotheses and choosing among the best, the language learner recognizes examples of consistent patterns and then seeks to conserve them. Overgeneralizing rules, as in the "mouses" example, is one way of conserving mental space; the child

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simultaneously simplifies and unifies the language system.
Language development, according to Karmiloff-Smith, is marked by
an interplay between procedures looking both at linguistic input
and at the child's own multifaceted approaches to the input. For
writing, the input would include written texts that form models,
teachers' direct and indirect responses, and knowledge of oral
language.

        None of these theories discussed so far has been developed
specifically to account for the acquisition of written language,
that curious blend of both language and intellectual skill.
Those who study writing, however, often stress the importance of
response or feedback to learning. For the most part, studies
that focus specifically on the acquisition of writing skill
emphasize the special role in the production of written language
played by the writer's "sense" of a reader. Certainly response
is embedded in the intersection between writer and reader.
Gumperz, Kaltman, & O'Connor (1984), in contrasting writing with
speech, note that natural feedback is exactly what is missing in
writing, what differentiates writing from speaking:

        The writer must carry out the communicative task without

        benefit of moment-to-moment feedback as to whether the

        listener is following the argument, understanding the point

        in general and various items in particular (although the

        writer does have the advantage of being able to look back at

        previously written material) (p. 3).

One wonders whether teachers, in giving response, provide
substitutes for the missing on-line feedback so readily available
to speakers. During the learning process, it seems that, as

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children first learn to write, they have difficulty imagining an absent reader (Cook-Gumperz & Gumperz, 1981) and thus depend on support provided by a present, responding reader. This support or response could take the form of the scaffolding dialogue suggested by Applebee and Langer (1983), Graves (1983), Vygotsky (1978), and Wertsch (1979), to the more direct forms of feedback suggested by Bereiter and Scardamalia (1982; in press) and Flower (1981). As the sense of audience develops, the imagined reader helps the writer gauge the appropriate way to communicate (Flower, 1979; Kroll, 1978). Throughout the process of learning to write, a real, responding reader seems to play a central pedagogical role. But little is known about the specific nature of that role. Further complicating the picture for writing is the fact that little is known about how writers use their experience with oral language and how they use the models that they form based on reading the works of other writers to help them predict what will please their own readers.

In spite of different views of how response might best be used in the teaching-learning process, all agree that response must be integral to that process. Response, however it is packaged, should function to allow language learners to solidify an understanding of how language works.

Overview

Given this background, we will turn to our investigation of the range of response; the characteristics of helpful response; the values about "good" writing that form the base for response;

the coordination of response during teaching and learning; and the effects of variation in student age, writing type, and student type. In Chapter II, we present the design and procedures for conducting the survey and the ethnography. In Chapter III, we present the survey results, for both the successful teachers and for their students at the secondary level. The last four chapters present results from our observations in the two ninth grade classrooms. In Chapter IV, we account for the response activities in each class during one focal assignment which gave the most complete picture which we observed of the response activities in the classrooms. In Chapter V, we discuss the values that underlie the response process, as communicated by the teachers and by their students. In essence, we examine what stands to be learned about what we call "Ideal Text" and "Ideal Process." In the sixth chapter, we present an analysis of the structure of response which involves the entire class. We turn from an analysis of the structure of classroom talk to an examination of how through talk, the class and teacher engage in collaborative problem-solving. This look at classroom discourse allows us to account for the pedagogical agenda. In Chapter VII, we turn to look at written response, focusing on two students in each class and how they make sense of the written responses they receive. Additionally, in this chapter, we examine how written response does and does not connect to other oral classroom response episodes. Finally, Chapter VIII presents a summary and conclusion.

CHAPTER II- Design

Overview of the Study

In this study of response to student writing, we shall examine how successful practitioners distribute response in their classrooms. We have chosen to conduct a large scale survey of a broad spectrum of teachers, teaching in different types of schools, to students of different types and ages. In addition, we have chosen to survey their students to assess their opinions about the response they receive to their writing.

Since surveys can only give a broad and general view of classroom practice, a view which is filtered through the accounts of the participants and which cannot capture the processes of teaching and learning, we have elected to supplement the surveys with an in-depth study of response in two ninth grade classrooms. We selected ninth grade for our narrowed focus because it is a transition time when students are often introduced to the more abstract and complex forms of academic writing. We hypothesized that response would be crucial in helping ninth-grade students with the transition to writing which relies on higher order thinking skills. Although we do not address directly the question of how students make the transition, we felt that we would have a good opportunity to find plentiful response, as the teachers tried to cope with the transition. Thus, we selected teachers who had outstanding reputations as teachers of writing, and whom we could observe introducing complex forms of academic writing to ninth graders.

A central aim of this study is to understand better the significance of different types of response that can lead to the

acquisition of skill in writing. A second aim is to define more precisely the concept of response, in the hopes of enriching the traditional views and definitions. A third aim is to understand how successful teachers accomplish response, to learn what they do and don't know about response to student writing. A final aim is to understand the role response plays at a time when students are likely to depend on it most, when they are at a transition point in learning to write. We focused our research questions for the survey and the observational part of the study to help us achieve these aims.

Through the survey, we seek answers to the following:

1. Do successful teachers have consistent views about what types of response are more and less helpful to student learners? Are some teaching practices considered more successful than others for providing for response? What response practices do successful teachers agree are helpful? Which ones do they disagree about?

2. What underlies the response process of successful teachers; that is, what are their reasons for teaching writing?

3. Do the teachers' opinions about response vary depending on personal or demographic characteristics, the age of their students, the type of writing they are teaching?

4. At the secondary level, how do the students' opinions compare with their teachers'?

Through the study in the two ninth grade classes, we look for answers to the following:

1. What types of response are set up by successful ninth grade

teachers of academic writing? Are there types of response beyond the usual categories of peer response groups, conferences, written comments and the like? What is the definition of response; when does it stop and start in the classroom?

2. How do different types of response function in the teaching and learning process? How do they function with respect to the rest of the teaching in the classroom? Are some types more successful than others--generally, for certain types of students, for performing certain types of functions? For encouraging students to use the response and transfer what they are learning to future writing?

3. What response practices do successful teachers share and which ones don't they share?

4. How do students understand the response they receive?

Surveys of Excellence in Teaching

Procedures for Selecting the Sample

To learn about the response practices of a wide range of successful teachers, we turned to the National Writing Project (NWP) Network to obtain a sample for the survey. The NWP has been a leader in dealing productively with the issues of the teaching and learning of writing. For the past ten years, the NWP has been identifying the "best" teachers of writing in the country and arranging for these teachers to share with others what works in their classrooms.

At the time of the survey, the National Writing Project consisted of 116 affiliated sites, located in 43 states and the

District of Columbia, three foreign countries (England, Canada, and Australia), and segments of the Department of Defense School System and the private American schools in the Far East. Appendix 1 contains a list of the sites.

Each site is located at a university and is organized by a site director who is a member of the faculty of the university. The site director applies to the National Writing Project for affiliation privileges and start-up funds. If the site is approved, it receives help with the initial organization of the Project. James Gray, in a recent note about the Writing Project, describes how each site functions:

The site directors identify successful teachers of writing in their geographical areas from all levels of instruction. They invite these master teachers to come together on university campuses for intensive five-week-long Summer Institutes focusing on three closely interrelated activities: demonstration by teachers of their most successful classroom practices, study of current theory and research in the teaching of composition, and practice in writing in a variety of forms--personal, literary, persuasive, and expository. The aims of the institute are simple: to provide teachers a setting in which they can share classroom successes, to help them broaden and make more conscious the grounds of their teaching, to give teachers of writing an opportunity to commit themselves intensely and reflectively to the process of writing, and finally to identify and train a corps of writing teachers who can effectively teach the techniques and processes of teaching writing to other teachers.

The success of any Writing Project site depends on the

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director's ability to identifying outstanding local teachers.
The directors then work closely with these teachers. Thus, a
Writing Project site director is in an excellent position to
identify outstanding teachers, and so we relied on the directors
to help select the national sample.

It is important to note that (although it is perhaps a
reflection on the inconsistency of the field of literacy
development as well as the relatively new research interests in
written literacy as a pedagogical issue) although a certain folk
wisdom about how to teach writing permeates the work of the
Project, the wisdom remains, essentially, unspecified. What is
not explicit, let alone known, is what Writing Project teachers,
as a group, know and agree about, what as a group, they actually
do in their classrooms, and how their collective knowledge can
inform the teaching of writing more broadly. These teachers seem
to be responding successfully and constructively as individuals
to the problem of teaching writing. Studying their knowledge
and their approach to teaching seems a worthwhile endeavor.
Although they are expert and quite possibly among the ranks of
those other talented teachers that have made their marks on
generations of school children (see Ruddell, 1983), they cannot
have the wider impact they might if they were to help inform a
greater community of writing teachers and with them form an
integrated group. This is not to argue that successful practice
and knowledge about successful practice are sufficient to
understand the nature of effective teaching or effective response
to student writing, but they provide an important resource, and

one that we will begin here to take advantage of.

To gather the survey sample, we first sent every director of a National Writing Project site a letter (Appendix 2) asking for the names of six of the most expert teachers of writing in his or her region, two at the elementary level (K-6), two at the junior high level (7-9), and two at the senior high level (9-12). Ninth grade overlaps the junior and senior high sample because of the variable organization of American schools, with ninth grade frequently part of either junior/middle school or senior high school. Each teacher received a personal letter, explaining the purpose of the research and how he or she was nominated (Appendix 2).

The teachers themselves were the best source for gathering the student sample. To select a representative sample of students, we randomly selected two teachers from each site, one at the junior high level and one at the senior high level and asked each of these teachers to select four students in a class in which writing was taught (the letters to survey participants who received student surveys and the attached form in Appendix 2 contain more specific directions to the teachers for selecting students). The teachers were to select two males and two females and within each category, one high achieving and one low achieving student.

Special precautions were taken to insure that all responses on the surveys would be confidential. All forms were returned directly to the research staff in self-addressed, stamped envelopes. Respondents did not place their names on the forms. To avoid difficulties with return rates on the student surveys,

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we had the teachers take care of mailing them; however, each
student received his or her survey in a manilla envelope. Before
returning the completed survey to the teacher for mailing, the
student was asked to replace the survey in the manilla envelope
and to seal the envelope. The teacher then placed the sealed
envelopes from the students, along with his or her own survey in
the envelope addressed to the research staff and returned all
surveys. This procedure seemed to insure the students' privacy;
at least, all student surveys were returned in their sealed
envelopes.

Site directors received copies of all the materials sent to
the teachers so that they could answer questions posed by
teachers from their sites. They were instructed to call a member
of the research staff if they had questions. Site directors were
also responsible for seeing that the surveys were returned in a
timely fashion.

Development of the Materials

Survey development took approximately six months. It
involved an extensive process of deciding on the information
wanted, formulating questions clearly in order to get that
information, achieving a professional yet informal and
informative tone and format, and piloting drafts of the surveys.
Early in the process, we realized that we would need different
but parallel forms to address the different audiences of
elementary and secondary teachers, who are in different teaching
situations, and students, who have a different language from
their teachers' for talking about the educational process.

The original versions of the surveys underwent multiple drafts before pretesting began. A number of experts in writing research or survey design offered suggestions on various early versions of the surveys.[1] As the forms were being reviewed by experts and discussed by the project staff, they were being piloted informally with local teachers and students who not only completed the surveys but also let us know when they were having difficulty interpreting or answering an item. According to their responses, we revised items and then tested them on more teachers and students.

After we had what we thought was a reasonably good version of all of the surveys, we performed a more formal pilot study, giving the teacher forms to 17 teachers from kindergarten through 12th grade and the student forms to 54 students. Response from the larger group helped us eliminate items which provided too little spread of response or which remained ambiguous. As mentioned earlier, the process of questionnaire development took six months of steady work. The three versions of the questionnaires can be found in Appendix 3.

Teacher Forms. To obtain answers to our questions about how these teachers responded to their students' writing and how their students interpreted that response, and to connect the teachers' practices to certain personal characteristics and to characteristics of their teaching situation, we designed survey items on the following six topics:

1. the teachers' perceptions of the effectiveness of different practices in the teaching of writing, with a focus on response episodes (Sec. and El. Q1-3);[2]

2. characteristics of the teaching situation, such as the number
   of classes the teacher teaches, the number of students
   enrolled in the class, the ability level of the students
   (Sec. Q5-10);

3. the teachers' reasons for teaching writing--a question that
   parallels one on the Applebee (1981) survey of secondary
   teachers (Sec. Q11 and El. Q10);

4. the kinds and amounts of writing emphasized in the curriculum
   (Sec. Q12-15 and El. Q11-14);

5. the teaching strategies emphasized, for example small group
   discussion, prewriting activities (Sec. Q16-28 and El. Q15-
   27); and

6. demographic information about the school and personal
   information about the teacher (Sec. Q29-39 and El. Q28-38).

   Student Forms.   The surveys for secondary students (grades 7
through 12) were designed to parallel the secondary teachers'
form, and items were designed to help us learn, from the
students' point of view, how they are being taught to write and
what kinds of teaching help them learn. The student questionnaire
did not ask for demographic data about the school or classroom or
for the students' sense of their teachers' reasons for teaching
writing.   Categories of questions in the student questionnaire
are:

1. students' perceptions of the effectiveness of different
   practices in the teaching of writing, with a focus on
   response episodes (Q28-30); 3

2. the kinds and amounts of writing emphasized in the current

writing class (Q1-2,9-14);

3. the teaching strategies emphasized (Q16-27); and

4. personal information about the student(Q3-8).

Response Rates

We counted on the strength of the Writing Project Network to help insure a high response rate both in the nomination of teachers and in the return of teacher and student surveys. Many of the site directors could conveniently be contacted personally about nominations when they gathered together at Writing Project meetings held during the annual meeting of the National Council of Teachers of English in November of 1983 and at the Conference on College Composition and Communication in March of 1984. In addition, the National Writing Project's National Advisory Board, consisting of ten site directors who are leaders in their regions, meets at these same professional meetings. The members of the Advisory Board helped explain the nature of the research to site directors. These Advisory Board members also often meet with other site directors in their region who may not attend national meetings and often helped by contacting those directors personally.

Besides relying on the strength of the Network, we also followed a standard set of procedures to insure high return rates on mail surveys. If directors who were contacted by mail and asked for nominations of teachers did not respond within a week, they received a reminder letter and then were telephoned. See letters to site directors in Appendix 4.

The site directors proved extraordinarily responsive to our requests for names of teacher-participants, with 90.5% providing

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names (only 10 out of 116 site directors did not respond) (Table 2.1).

                Insert Table 2.1 about here

Of those responding, all but a few provided six names in the specified categories. Of the directors who did not participate, several were from fairly inactive sites; several were away from their home campuses and could not be reached; only two indicated to us that they chose not to participate. The directors' response rates were fairly consistent across the geographic regions, divided according to United States Census categories (Bureau of the Census, 1980) and by American and non-American foreign categories. Response was slightly lower from the Southern region (84%) and still lower from the foreign American schools, although the small number of foreign American sites makes that figure somewhat unreliable.

Surveys were mailed in early April, 1984. Approximately two weeks after the mailing, reminder postcards were sent directly to the teachers who had not returned their materials. Two weeks later site directors were telephoned and asked to remind those teachers who still had not returned the forms to do so. A second reminder postcard was sent to teachers whose materials were still outstanding. Follow-up telephone calls were made again to those site directors who had two or more teachers from their sites who still had not returned surveys. No telephone calls were made to international sites. By the end of June, about two and one half months from the time of the original mailing, we stopped

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accepting surveys.

Table 2.2 shows the return rate for teachers and students, broken down by geographic regions.

Insert Table 2.2 about here

A few surveys were not coded for geographic region before they were mailed; hence, although they were returned, we do not know from which site they come. These surveys are included as "missing region," and are calculated as part of the total response rate. We have no reason to believe that these uncoded surveys went to any one particular geographic region; thus, the percentages of response from the different regions are likely accurate.

Considering the length of the survey and the especially complicated task for those teachers who also received student surveys, we were gratified by the 87% teacher and 87.2% student response rates. As we expected, the response rate for elementary teachers, none of whom received student surveys, was slightly higher than the response rate from the secondary teachers, many of whom had the more complicated task. The response rates were fairly evenly distributed geographically.

In his survey of secondary teachers, Applebee (1981) reports an overall return rate of 68%, with a higher rate of 75% from English teachers (p. 20). In general, 50% is considered an adequate return rate for mail surveys, 60% is considered good, and 70% or over is considered very good (Babbie, 1973, p. 165). Thus, our return of 87% is extraordinarily high.

We received letters and telephone calls from many of the

teachers who did not participate. One felt that she was not yet
an excellent teacher; another said that she had nothing to say
other than that she encouraged her students to write. Others
missed our deadline for various reasons--from the personal to the
logistical. We also received letters and lengthy explanations
about answers to questions from quite a few of the teachers who
did participate. One teacher noted that she had framed the
letter asking for her participation as an excellent teacher, it
being the only official word of encouragement she had heard in
years.

Data Entry

To prepare the survey data for entry into the computer,
members of the research team proofread each returned survey to
clarify ambiguous responses and to note instances of missing
data. The guidelines we developed for editing the surveys can
be found in Appendix 5. Data first were entered into the
computer at the Survey Research Center at the University of
California at Berkeley with a specially developed data entry
program. Every answer was entered twice, independently by
different research assistants. Then the computer program
detected discrepancies in the entries. When discrepancies were
detected, the original items were checked and data entry errors
were corrected. This process yielded a clean data set. Once the
data had been entered, they were transferred to the IBM/CMS
system where SPSSX programs were used for the analysis.

Data Analysis

First, basic frequency statistics were run for individual

items in all surveys. These data were used for describing the characteristics of the samples and for comparing the elementary and secondary teacher samples along demographic lines. To compute differences between individual variables across the elementary (1-6) and secondary (7-12) samples, we used either a Chi-square test, or a t-test following the Welch (1947) and Aspen (1949) model. The Chi-square compares categorical variables across the samples. The t-test following the Welch and Aspen model is used to compare non-categorical or _ontinuous variables across the samples, when the two groups have separate variance. For this t-test the degrees of freedom are computed based on separate variance estimates. To compare two variables within the same sample, we used a matched-pairs t-test.

Factor analyses, paralleling Applebee's (1981), showed the teachers' values and helped in comparing this sample to Applebee's.

Reliability scales were computed for the remaining items on the teacher and student surveys, to group together those items that the respondents answered in a patterned way. The scales were tested for correlation with one another and then a final scale structure was determined for the different questionnaires. The scale structure shows the simplest structure for the data and forms the basis for t-tests and F-tests that show which variables contribute to how the respondents answer on the scales. When computing the scales, we coded missing data as the mean response; otherwise, if one item was missing the case could not be used for computing the scale. However, once the scales had been established, missing data was again included as missing.

Observational Study

Procedures for Selecting Teachers

To select two ninth grade teachers to participate in the
ethnography, we engaged in an intensive search. We first
generated a list of possible teachers based on the
recommendations of those who direct the in-service training
programs of the Bay Area Writing Project and come into contact
with hundreds of local teachers each year. We also consulted
local school personnel and known teacher-leaders in the community
who are knowledgeable about the reputations of teachers of
writing at the secondary level. Through this process we
generated a list of 35 highly recommended teachers and conducted
preliminary screening interviews by telephone. In these
interviews, we had three aims: to find out whether the teachers
were scheduled to teach or could be scheduled to teach ninth
grade during the spring term when we would be observing, to find
out whether the teachers would teach analytic writing to ninth
graders as a normal part of their curriculum, and to find out
whether the teachers would be willing to consider participating
in this research project. No one whom we contacted was unwilling
to participate, but only 17 of the 35 planned to teach ninth
graders and analytic writing during the spring.

One member of the research team, either myself or one of the
two ethnographers, observed each of the 17 teachers teach at
least one class (if possible ninth grade) during the fall of 1983
and followed each observation with an extensive interview with
the teacher about his or her teaching philosophy, curriculum,

response practices, and plans for the spring class that we would
potentially observe. During the classroom observation, the
researcher made extensive notes on the particular lesson.
Objective events were placed in one column and subjective
impressions in a parallel column. During the interviews with the
teacher, the researcher also took extensive notes. As visits
were completed during the fall, these notes and impressions were
discussed at weekly staff meetings. Out of these discussions,
the research staff placed each teacher into one of three groups:
"yes, looks possible," "maybe possible," and "not possible." To
group the teachers, we considered the number of "yes" answers to
the following questions:

1. Is the classroom large enough to accommodate a team of
   researchers with video equipment?

2. Is the classroom located in an environment where ambient
   noise is insignificant enough for usable audio
   recordings to be made?

3. Will the teacher be focusing on the teaching of
   analytic writing to ninth graders at the times we can
   observe the classroom?

4. Does the teacher use a variety of response types, such
   as conferences, peer groups, and written response
   during the teaching of writing?

5. Does the teacher use class time efficiently,
   orchestrating student activities so that none seem
   superfluous or gratuitous to the writing being taught?

6. Can the teacher articulate a philosophical framework

for his or her course?

7. Can the teacher justify the concern in his or her course in relation to an overall philosophy about the teaching of writing?

8. Can the teacher explain how the course functions as part of the total school curriculum?

9. Is the actual curriculum consistent with the teacher's beliefs; or is the teacher bound to a curriculum that forces the teacher to spend large amounts of time on issues irrelevant to writing instruction?

10. Does the teacher cover a spectrum of writing concerns or does he or she emphasize certain concerns to the elimination of others? If there is such emphasis, can the teacher give a sound reason for it?

Teachers were placed in our "not possible" list for reasons ranging from the logistic to the philosophical. For example, one teacher's school was located at the intersection of three major freeways in San Francisco. It would have been impossible to collect clear audio tapes in that classroom. And at the other end of the spectrum, several teachers could not explain their curriculum in any way that we could understand, although the individual lesson that we had observed seemed successful.

In making our final choices, we also tried to consider the nature of the school site. We wanted sites as typical of our country's schools and as varied from each other as possible, as long as we did not have to sacrifice teaching quality. Thus, one teacher was eliminated because she taught in an elite private school and one was eliminated at the end of our selection process

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because his school resembled too closely one of the other schools that we decided finally to use.

As the observations progressed and as we considered the list of "possibles" and "maybes," we solidified a set of criteria for the teachers we would select. First, the teacher had to be able to express an understandable sense of purpose to us--a clear rationale for what was being taught and why. Second, in our observations we wanted to see evidence that students were engaged in the class and seemed to be learning what the teacher intended to be teaching. Third, we wanted to see teachers who were interested in having ninth graders stretch their writing, who had high expectations for their students, and who were teaching expository or academic writing.

We settled on three teachers, two males and one female, whom we thought would be excellent candidates for the project. At least one member of the research team who had not visited the teacher's class before had a chance to observe in the classroom. We compared notes and found that any of the three would be suitable. One male taught in a suburban school, the other in an urban school. The female also taught in a suburban school. To get maximal contrast, we selected the male from the urban school, and the female from the suburban school. Further, we sensed that the two teachers' classroom practices were different and that together they would offer a fuller picture of successful writing instruction than either could do alone. Thus, the two selected teachers, although both were judged outstanding, offered contrast along the lines of gender, teaching style, and community in which

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the school was located.

The Selected Teachers

The selected teachers, Mary Lee Glass of Gunn High School in
Palo Alto and Arthur Peterson of Lowell High School in San
Francisco, are leaders among writing teachers, have participated
in the invitational summer programs of the Bay Area Writing
Project, have received special recognition in their school
districts for their abilities as writing teachers, are considered
by their principals and by the professional community to be model
teachers. Both publish their own writing in journals and books.

Ms. Glass is chair of her English department and holds major
office in state and national professional organizations. During
the time we observed her class, she was the program chair for the
National Council of Teachers of English Secondary Section
Meeting, made a trip to Council headquarters for business, and
was elected president of the California Association of Teachers
of English. She also starred in the Gunn High School community
musical, Kiss Me Kate, which ran to sell-out crowds for a two
week period. She has taught for 24 years, the last 20 of them at
Gunn. She holds an M.A. in English.

Mr. Peterson, who has taught in the San Francisco Unified
School District for 23 years, has just completed a revision of
the writing curriculum at his school, signed a contract with a
publisher to write the teacher's companion to The Preppie
Handbook, serves on the advisory board for teacher training
programs at a nearby university, and has been selected to become
a mentor teacher in the first year of the state of California's
mentor teacher program. Before joining Lowell's English

department six years ago, he taught social studies and English in a San Francisco junior high school.

Both Ms. Glass and Mr. Peterson wrote statements about their teaching philosophies. Selections from these statements give a flavor of their views about how to teach writing (see Appendix 6 for full copies of their statements).

Ms. Glass writes about her teaching, "How can we expect children to learn their way into thinking coherently, expressing themselves effectively, speaking with authority and voice and transitions, polishing with grace and art, if all we have done is talk about writing, about topic sentences, about paragraph structure, but we have not practiced? Practiced what? All of it -- saying it, seeing it, saying it better, trying it out on others, becoming aware that we hear when one phrase says it better, learning that making mistakes is not only not fatal but necessary to becoming better."

She continues, "Simultaneously with practice, the student of writing must learn to evaluate -- his own, her peers', the masters' writing. And in that fact lies yet another dimension of practice and dilemma for the teacher of writing, for he must, like coaches and drill sergeants and counselors, be all things at the right time to all students. . . . . . Clearly, evaluation must become an automatic part of the practice, an informal exercise in expression and revision as well as the formal statement translated into a grade at the end of the quarter, an easy and comfortable and non-threatening part of the process of growth and thinking, an acknowledgment that we can all see and hear and

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judge what is 'better' rather than depend entirely upon the teacher who grades the paper to tell us how good it is."

Mr. Peterson discusses his techniques for responding to student writing and makes a point similar to Glass's about the importance of non-threatening practice: ". . . learning to write is not like learning to hang glide. The hanglider needs to learn all of the "dos" and "don'ts" before he puts on wings and tries to fly. But a writer can only learn to write by practicing, and he needs to understand that, in writing, no crash is fatal."

Mr. Peterson continues on a somewhat different note about evaluation, "I came to recognize that sharing and evaluating need to be separated. . . . I saw my job to respond so as to help students develop a common criteria for judgment. . . .I did not then, nor have I since, found great gaps between my criteria for good writing and the judgment of the students. The difference between my judgment and theirs is that they know what they like and I have the words to describe why I like what I like. . . . [Students may] appreciate the difference between a well-executed dive and a belly flop, but if they are going to stop belly-flopping they need to analyze the proper dive."

The Setting for the Observations

We observed both teachers teaching college preparatory classes at high schools in which most students are headed for college; however, the schools are strikingly different in many respects.

Gunn High School. Gunn High School, where Ms. Glass teaches, is designated as being one of the top fifteen high schools nationwide.4 Gunn is located in Palo Alto, a culturally

rich middle-class suburb of San Francisco whose character derives in large part from two sources: (1) nearby Stanford University, and (2) the high-tech industry that dots much of the surrounding area, known as Silicon Valley. Stanford imparts to the community an atmosphere typically associated with college towns -- bookstores, cafes, restaurants, and shops that cater to "academic tastes," not to mention the presence of music, drama, film, and art. Silicon Valley communicates, if only indirectly, the value our society places on science, technology, and "growth industry." Gunn draws students who, in good measure, come from homes connected to one of these two cultural sources. Another, smaller group of Gunn students, giving the school a bit of cultural diversity, come from a segment of Palo Altans who could be characterized as an upwardly mobile blue-collar ethnic mix of Caucasians, Asians, Blacks, and Hispanics.

Although one sees Asians, Hispanics, and Blacks at Gunn, one would not characterize the school as an ethnic or cultural melting pot. The students are mostly middle-class and upper middle-class Caucasians. Many of them enjoy the privileges associated with the type of suburb they live in, having read many books, experienced as observers or participants both sports and the arts, and traveled in this country and abroad. They come, for the most part, from homes that place great value on academic success. Students' scores on standardized tests tend to be well above the national average, and they come to Gunn with respectable grade-point-averages from feeder middle schools or

junior high schools, as well as from private schools.

Gunn High School itself is a modern structure of wood,
concrete, and glass. Architecturally striking and built to allow
students and teachers to be outdoors a great deal, the buildings
are connected by covered outdoor walkways and are interspersed
with stretches of well-cared-for lawn. In order to get from
class to class, one traverses these walkways, often crossing from
one building to another. The school site resembles, therefore, a
small college. In fact, the architecture might be thought to
echo the view held by many Gunn parents, teachers, and students,
that this high school is getting students ready to attend
colleges or universities.

Lowell High School. Lowell High School in San Francisco,
where Mr. Peterson teaches, also is among the nation's top
fifteen high schools. It is characterized as an "academic"
school; that is, most courses there satisfy high school pre-
requisites for college entrance; "non-academic" courses ("shop"
courses, for example, or home economics) are not offered. Located
in a middle-class residential neighborhood built up mostly in the
late forties and fifties, Lowell has for a neighbor a large
suburban-type shopping center. Its location, then, while in the
city, resembles in some ways a modest suburb amidst neat row
houses with trees and small lawns, and a shopping center nearby.
Yet Lowell draws students from all over the city, not just the
neighborhood in which it is located. For, unlike other San
Francisco public high schools, it enrolls any student who meets
its academic entrance requirements, currently a B+ grade average
from junior high school and high scores on the Comprehensive Test

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of Basic Skills (CTBS).

Students at Lowell are, for the most part, academic achievers. While all ethnic groups are represented there, most students are Asian, followed by Caucasians. There are more females than males. Yet these students reflect diverse cultural backgrounds, coming from the wealthiest to the poorest of San Francisco neighborhoods and from working class as well as middle- and upper-middle-class homes. They have in common high grade point-averages from feeder middle schools and junior high schools (some are private and parochial schools) and above average scores on the CTBS. Yet there are students at Lowell who have problems in English classes because English is their second language and others who have difficulty because they came from less than rigorous junior high and middle schools from which they got unrealistically good grades. In a sense, then, there are two Lowell populations, (1) the struggling students and (2) the real cream of the San Francisco public schools. Lowell's reputation is based on the second group, who are, for the most part, students who plan to go to college or university when they graduate. In fact, Lowell is considered "college prep."

The building in which Lowell is located was built in the early sixties, although the school itself dates back over 125 years, being San Francisco's oldest "living" high school. The current building is a two-story concrete structure, punctuated by many windows and surrounded by lawn. All classrooms and offices are located along indoor halls. While the school is built around a central courtyard, much social activity, including lunch and

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snack eating, occurs inside, in the hallways. Lining the hallway walls are bulletin boards and glass cases displaying, among other things, pictures of and articles about distinguished Lowell alumni. Lowell students are thus reminded that they walk in halls that echo 125 years of spirited tradition that has yielded much academic as well as professional success.

A Comment on Choices of Teachers and Settings as well as an Aside on the Teaching of Analytic Writing

Both Ms. Glass and Mr. Peterson, as well as most of the teachers we could locate who teach analytic writing to ninth graders, teach in predominantly college preparatory high schools. Every private school teacher we talked to teaches analytic writing to ninth graders, as do most teachers in wealthy suburban public schools with academic orientations. The teachers interviewed who were working with non-college bound students as well as most who work with inner-city students do not teach analysis or exposition at this grade level. Nor are they headed in this direction. Instead, they focus on the personal experience narrative. The teachers for the most part are following the dictates of the curriculum of their school and are unaware of the differential nature of their curriculum. Many believe it inappropriate to teach analytic writing to non-college bound students.

Before beginning this research, we were unaware of the distribution of the teaching of analytic writing in the local curriculum. Originally, we had hoped to study at least one teacher in an urban public school which does not cater exclusively to the college-bound student as Lowell does.

Unfortunately we were unable to locate a teacher in such a school
who met our other criteria. We stuck with our criteria of
studying analytic writing for two reasons. First, it was
necessary to limit our focus and to establish points of
similarity across the two settings. Thus, we elected to control
not only the grade level but also the type of writing being
taught during our observations. Secondly, we selected analytic
writing because it is commonly thought to support teaching
students the patterns of abstract reasoning necessary to success
in school (Goody & Watt, 1963; Scribner & Cole, 1982). Without
exposure to this type of writing, students will likely have
diminished opportunities. Thus, it seemed important to study how
students are initiated into academic ways of writing and
thinking, both for those who routinely receive the initiation and
for those who do not.

Procedures for Selecting Focal Students

Besides examining response from the teachers' points of
view, we wanted to examine the students' learning. We thus
decided to focus our observations on four students in each
classroom, the maximum number we felt we could follow
effectively. We aimed to examine both the interaction between
these students and their peers and between these students and
their teachers, to study their oral interactions as well as
written comments on their papers. Neither the teacher nor the
students were to know that we were focusing on anyone in
particular until after all classroom observations were complete.

Within each class, we selected students who differed in

their academic predisposition to success in the class. We relied on scores from the California Test of Basic Skills (CTBS) in reading and vocabulary as well as grades in junior high and first semester of ninth grade to inform us as to which students were likely to have both little trouble and relatively greater trouble in the class. Of these two types of students, we chose those that differed along gender and cultural lines when possible, but strove for a mixture that was representative of the classes we were observing.

Descriptions of Classes and Focal Students

Ms. Glass's Class. Ms. Glass's class was an "honors" section in communication. The curriculum covered writing and speaking.

The class contained all high achieving students; however, some looked as though they would shine as the "top of the top" while others would clearly be below the average in this particular group. The class contained 33 students, 12 boys and 21 girls. Of these students 26 were Caucasian and 7 were Asian-Americans. All the Asians were of Chinese heritage except for one of Middle Eastern descent; 4 were female and 3 were males. We selected Julie, a highly motivated Asian American girl; Jim, a quiet but high achieving Caucasian boy; Allison, a very shy, lower achieving Caucasian girl; and Derek, a gregarious, lower achieving Caucasian boy.

Julie has an impressive student file and looked to us to be a representative high achiever in language arts and among the top students in this class. In the first semester of ninth grade, Julie made all A's on her report card, a pattern consistent with

that in her junior high years. Her scores on the CTBS ranged from 90% to 98%, with a 97% in vocabulary, purportedly the best single score for predicting achievement in language arts. These CTBS national percentiles are higher than the district percentiles. Julie's 97%, for example, translated to an 80% for the district.

Jim represented the high end of achievers also, different primarily from Julie in being a Caucasian male, with records only a hair-line below hers. On the CTBS, Jim's scores ranged from 88% to 98%, with a 98% in vocabulary, the district equivalent being 86%. His first semester ninth grade report card showed a B and two A-'s among the A's; however, in World Culture, the first semester English class, he received an A.

Just as Julie and Jim showed promise as high achievers, Allison, a female Caucasian, seemed to promise difficulties. Interestingly, her CTBS score hit a high of 95% in mechanics--we were not dealing with a limited-ability student here--but her low score of 77% was in vocabulary, equivalent to a district percentile of 33%. Also, her first semester ninth grade report showed two C's, one of them being in the English course, World Culture. Considering the nature of the rest of the students in Glass's class, Allison's past record was among the poorest.

Again keeping in mind that low achieving students in this honors course would not parallel the mainstream of low-achieving students, we chose our fourth focal student, Derek, a male Caucasian. Derek's CTBS scores ranged from 52% to 92%; his vocabulary score was 65%, translating to a district percentile of 20%. His first semester ninth grade report card showed one C+,

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one A (in physical education), a B+ in World Culture, B- in science, P (Pass) in Photography, C+ in Spanish, B- in European history.

Mr. Peterson's Class. Mr. Peterson's class was a regular ninth grade English class. The curriculum centered around literature and writing.

The class contained 27 students, 14 of whom were Asian, 1 black, 3 Spanish surnamed, and 9 Caucasian. Like the school population at Lowell, the great majority--21--were female. Thus, we selected focal students to represent this ethnic and sex imbalance--three females and one male; two Asians, one Black and one Caucasian. Lisa, was a highly motivated, gregarious, Chinese-American girl; Donald, a quiet but high achieving Asian American boy; Candace, a coquettish, lower achieving Caucasian girl; and Rhonda, a gregarious, lower achieving Black girl. Although Peterson's class was not designated as an honors group, he felt that they were similar to honors groups at Lowell. Further, unlike Gunn, Lowell is in fact an honors only school, since there are academic criteria for admission.

Lisa, the Chinese-American high achiever, had CTBS scores in language arts that ranged from 81 to 96%, with a vocabulary percentile at 86. She made all A's in her first semester at Lowell. At Lowell a straight A showing is not to be taken lightly; "grade inflation" does not seem to have afflicted this school. Lisa was thus a clear-cut choice for a high-achieving student. As an Asian-American female, she represents the majority at Lowell.

If records are any indication of ability, Donald's promised

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us another high achiever. His CTBS scores in language arts ranged from 96 to 99% and his grades from his first semester at Lowell included only one B among all A's. His first semester English grade was an A. Like Lisa, Donald is a Chinese American.

Candace's records marked her as a low achiever. The only Caucasian in our group, her CTBS scores ranged from 59 to 81%, with her vocabulary score at 71%. Her first-semester ninth grade report card showed a C in English among three other C's and two D's. This was the lowest grade record of any of our focal students', and we were curious about following Candace's progress in our study, for, after all, she did make the grades to be accepted into Lowell the year before.

We chose our last focal student, Rhonda, primarily for her having received a D in English in her first semester at Lowell. This low grade was unusual for the students in Peterson's class but went along with the other D and two C's she received her first semester, although she did also receive two B's (one in physical education). Rhonda's CTBS scores in language arts, ranged from 60 to 92%, with an 81% in vocabulary. Like Candace, she appeared to represent an interesting combination of certain low achievements, but with the potential for a great deal of growth.

Procedures for Collecting Data

Overview of Data Collected. Two research assistants and the project director observed and made video and audio tape recordings in Ms. Glass's classroom from January through mid-April, 1984 and in Mr. Peterson's from mid-April through mid-

June. Every day at least two researchers were in the classroom, one video-taping (the Technician) and the other compiling ethnographic field notes (the Scribe). In each classroom, the following primary data were collected:

1. detailed field notes of all classroom sessions during the five month period written by a trained observer (the Scribe);

2. video-taped recordings of all class sessions during the three month period collected by a trained camera technician (the Technician);

3. audio-taped data collected by means of (a) an overhead microphone in addition to a wireless microphone attached to the teacher, both of which fed into a stereo audio recorder which was simultaneously fed into the audio portion of the video-tape, so that an audio-tape cassette duplicating the audio portion of the video-tape was created, (b) a backup audio cassette recorder placed in a different part of the classroom, and (c) mini-cassette recorders used for peer group discussions;

4. copies of all drafts of the focal students' writings, including drafts; and

5. copies of all written teacher or student comments about the pieces of focal students' writing.

The following secondary data were collected:

1. notes on informal conversations with teachers, students, and other school personnel;

2. two audio-taped, day-long interviews of the teachers by the investigators about the substance of the instruction and about the progress of each focal student (held after all

classroom data were collected);

3. two two-hour, audio-taped interviews between the investigators and each focal student: one in which the focal students filled out the national survey while discussing each item and a second in which focal students discussed the effects of different types of response on their production of one, selected, piece of writing and also discussed their understandings of the different responses (held after all classroom data were collected); and

4. written statements from each teacher about their goals for the assignment sequence we observed and about their teaching philosophy.

Both classes were a semester rather than a year in length and began in January. Thus, students and teacher first met in January. In order to see how both teachers established the teaching-learning situation, we observed both classes for the first week. Since Ms. Glass's class met in the early morning and Mr. Peterson's in the late morning, it was possible to observe in both classrooms on the same day when necessary.

Scribe's Procedures and Conventions. At staff meetings that took place before our observations began and during the first week of observations, we developed note-taking conventions and procedures for in-class data collection. These conventions and procedures were refined during the first few weeks of ethnographic observations.

During class, the Scribe was situated away from the students' desks but with a clear view of the class as a

whole and, particularly, of the four focal students (see the
diagram of Ms. Glass's classroom in Figure 2.1 and Mr. Peterson's
in 2.2).

                  Insert Figures 2.1 and 2.2 about here

The Scribe, who also operated a back-up audio tape recorder, took
notes on classroom activities throughout the class period. She
noted everything she could about what the students and teacher
were doing, how they were interacting, what the peer groups
were doing (when the class divided into peer groups),
what was occurring outside the classroom that might impinge on
classroom activity. When possible, the Scribe focused her
attention on the four focal students and on their actions,
reactions, and interactions with other students and the teacher.
The Scribe collected the same handouts as were given to the
class by the teacher and attached these to her notes. The
Scribe also helped the Technician set up and take down the audio
and video equipment and helped her distribute tape recorders to
the peer groups, if necessary.

A set of note-taking conventions was developed to streamline
note-taking, to provide a written symbol system common to any
person involved in note-taking, and to have an efficient and
effective manuscript to refer to later when analyzing the data.
Note sheets were divided vertically into two columns, one for
objective observations and the other for reactions, opinions,
interpretations, and hypotheses about what was occurring. Major
activity shifts were noted as was clock time at important
junctures or for key episodes involving response. When the Scribe
judged that an episode might need to be analyzed further, the

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episode was marked by an asterisk. At the heading of each set of notes was an identification code: teacher's last initial - week number - day number. For example, for Ms. Glass's class, week two, day four, the code would be "G-02-4."

This code was also used on the video tape and on the audio tapes; in this way, we cross-referenced and indexed the data. (See Appendix 7 for a sample set of daily notes and more details on note taking conventions).

After class, another set of procedures were followed for checking and adding to the Scribe's classroom notes. First, the technician who operated the camera, using a contrasting pen or pencil, so her additions could be distinguished from the Scribe's observations, added objective details that the Scribe may have missed, elaborated on points in the subjective column from her own point of view and, in the left hand margin, filled in the video counter numbers from her notes that coincided with the activities that the Scribe had described, so that the activities could easily be retrieved on the video tapes when the data were analyzed.

Every night the Scribe read through the notes for the day to locate those interactions between the teacher and students or among the students themselves (in the whole class or in peer groups) that would be described as "responses" to student writing. Finding such response episodes, the Scribe then coded them to indicate the responder and the recipient of the response, the channel of the response (oral, written, non-verbal), and the point in the writer's process when the response occurred (during

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the process or to final writing). Appendix 7 contains a fuller description of the coding.

Finally, the Scribe wrote a summary sheet of the day's notes, including: (1) a list of the day's activities; (2) a list of assignments, both in class and homework; (3) a list of response episodes (listed by code and referenced to a page number); and (4) a short section of comments. Comments covered anything from classroom events worth noting to logistic problems in data collection.

Technician's Procedures and Conventions. The classroom duties of the Technician, in addition to making decisions about camera shots, included monitoring audio quality and possible problems, and taking supplementary notes. These notes comprised a brief record of on-going classroom events together with video counter numbers which could then be correlated with the more elaborate notes taken by the Scribe. The Technician also marked down video counter numbers when the camera was moved or the camera shot shifted. Finally, the Technician functioned as a supplementary Scribe, noting events in the classroom, student behaviors, and comments that the official Scribe might miss from her angle of vision.

Although one research assistant took primary responsibility for the audio and video recording, three other researchers did camera work at times. These researchers were trained by the head Technician. In order to assure continuity from day to day in taping procedures, Technicians daily left technical notes for one another, advising each other of decisions, and of any problems with the equipment.

The video camera and recording equipment was placed in the left rear of each classroom, a spot that afforded a view of the most of the classroom. The camera was sometimes moved a few feet to enable a better view of focal students during class or group activities, but in general it remained back as far as possible in the corner. An omni-directional microphone was plugged into a permanent extension cable which was attached to the ceiling of the classroom. Then a diversity wireless microphone was given to the teacher. Each microphone fed into one channel of a stereo audio recorder which was connected by cables to a stereo video recorder. A back-up tape recorder was placed in a corner of the classroom opposite the master audio tape recorder, in case of master recorder failure.

The video camera had a zoom lens with a focal length from 12.5 mm to 75 mm, which was normally placed at the widest angle setting of 12.5 mm. Although we could have fit more of the classroom into the camera frame with a wider angle lens, the loss of detail, such as facial expressions, with a wider angle seemed too great. With the zoom lens, it was possible to fit approximately one third of the classroom on the frame at a time.

On-line decisions about what to get on camera at a given time were guided by the following criteria:

1. In whole class activities the main channel of communication was between the teacher and the class. The teacher controlled this communication process, calling on particular students to participate, or directing class activities. In this situation, the camera followed the

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teacher, framing the camera shot so as to get as much of the class as possible on camera with the teacher. Decisions about what portion of the class to include with the teacher were guided by the position of the four focal students in the classroom.

2. When students were working individually on an in-class assignment, camera time was divided among the four focal students as much as possible. Often two or more focal students could be caught on camera at the same time.

3. If, as often happened in Ms. Glass's class, students took turns giving speeches from the front of the room, the camera was focused on the speaker, again catching as much of the rest of the class as possible.

4. When students formed peer groups to work on class assignments, the Technician focused on those groups containing focal students. Often more than one such group fit on camera at a time. Since these groups often met over a period of days, the group on camera was rotated from day to day in order to catch each of the focal students interacting with his or her groups, to the extent that this rotation was possible. Sometimes in Ms. Glass's class, particular groups went outside of the classroom to work, and it was not possible to film them in this event. When the teacher traveled from group to group, engaging the group membership in significant teaching interactions, the Technician followed the teacher.

5. Above all, if focal students were engaged in any activity that seemed significant and important to document,

the Technician tried to catch it on video. The Technician's attention had to be divided between the current camera shot and activities taking place beyond reach of the camera involving the focal students. Decisions to focus on focal students were often subjective, amounting to guesses about what might turn out to be significant. For example, a decision might be to focus the camera on a focal student instead of the teacher when the two were engaged in an extended dialogue, but when the teacher and the student were too far away from each other to fit on camera at the same time.

Whenever the class divided into small groups, separate audio recordings were collected of each group with small, rechargeable tape recorders. Also, the classroom teachers w re provided a tape recorder and audio tapes and asked to record any conferences they held outside class with individual students.

A full description of the formal system for equipment set up and technical data collection can be found in Appendix 8.

At the end of each recording day, a daily recording log was completed which indicated the ending video and audio counter numbers for that day (see sample recording log in Appendix 8), as well as any technical problems encountered. In addition, a data log indicated the type and code numbers of data collected, including video recordings, master and back-up audio tapes, and additional recordings of peer groups, if any (see sample data log in Appendix 8).

Curriculum Sequence

An overview of the curriculum sequence that we observed in each class gives a preliminary view of the activities that became the subject of our ethnography.

Ms. Glass. During the eleven weeks that we observed Ms. Glass's classroom, the students wrote three major papers; gave oral presentations, some of which were based on the paper topics; and kept personal "process logs," running accounts of how their writing was progressing as well as what they thought about it and about their assignments. The four oral/written topics were (1) an interview with a fellow student (oral and written); (2) a group presentation of a commercial (oral); (3) a character study of an interesting place (Ms. Glass calls these "saturation reports") (written); and (4) "opinion" essays (written). Each of these written assignments included a series of pre-writing, writing, and final response activities. Interspersed were additional assignments, often short "practice writings."

1. Interview: 3 weeks

Students spent several days interviewing a classmate, first devising interview questions, then refining and focusing them. What was stressed during this stretch of pre-writing activity was finding a focus for an interview topic and gathering specific information for the topic, in the form of anecdotes about the interviewee.

Students then made oral presentations on their interviewees, with the teacher's stressing their being aware of audience and purpose. They evaluated each other's presentations.

While the students prepared their oral presentations, they were also deciding what to include in their written essays on their interviewees. Their rough drafts of these written essays were eventually read by each student to their peer group, with peers giving written and oral comments as feedback.

At this point, students were to make sure that their papers and the papers of their peers had a focus and that their assertions were developed with specific illustrations. In preparing their final drafts, students were to make use of the feedback they received from their peers as well as a "Writer's Checklist" given to them by the teacher.

On the day final drafts were turned in, students met in pairs to proof-read and make final corrections on their papers, and to fill in evaluation sheets on their own and on their partner's papers.

When the teacher returned these writings with her evaluations and feedback, the students re-read them, chose one paragraph for revision, and noted all their errors on "Needs Improvement" charts.

2. Commercials: 2 weeks

For this oral assignment, groups of students collaborated on written scripts. After reading about the persuasive techniques used in commercials, these groups wrote and performed commercials of their own. Groups spent several days developing ideas, writing, and

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practicing. The students and the teacher evaluated these commercials on content and performance, evaluating both the individuals and the group as a whole.

3. <u>Saturation</u> <u>Report</u> <u>on</u> <u>a</u> <u>Place:</u> <u>3 1/2 weeks</u>

Every student chose a place to observe which could be visited several times. They each had a week's time to make three to four visits, taking "copious notes" on what they saw there. The teacher emphasized, and had them write practice paragraphs on, capturing the "character" of their chosen places as well as of other places or people. Students read and evaluated in class two student-written essays on Disneyland and one professional essay on Las Vegas, all examples of writing that had the same purposes as those of this assignment.

Whereas during the first assignment (the interview) the teacher stressed, and had students practice eliciting specific illustrations that would develop their already-formed general assertions, the nature of this observation assignment was such that students had to concentrate on and practice making general statements that captured the specifics that they had gathered while taking notes.

Other activities for this assignment included students meeting in groups to discuss the problems they encountered doing the assignment; practicing making and critiquing focal statements; writing and responding to rough drafts as they had for the first assignment; writing, presenting, and evaluating

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"public service announcements" about their places; and refining and evaluating final drafts as they had for the first assignment.

4. Opinion Essay: 2 1/2 weeks

Students began by generating a list of issues they had opinions about. They refined their lists by pulling out those issues that they knew a lot about. Of these, students were to pick a topic that they not only had an opinion and information about but with which they had had personal experience.

Pre-writing activities for this assignment included class discussion on techniques for gathering supplementary information--that students utilized in the previous assignments; observation; and practice with interviewing techniques. Students also learned procedures for generating a thesis and for developing the paragraphs in the body of the essay.

Students were to produce an opinion paper which included a thesis statement and topic sentences. For the first time, Ms. Glass stressed essay form. Students accordingly worked in groups on thesis statements. They produced rough drafts which were evaluated in groups as before.

In class, all students read their introductory sentences, which were then evaluated by class vote as to whether or not they sparked reader interest. The teacher emphasized the importance of the introductory paragraph that

leads to the thesis in an interesting way. The class discussed how to make their writing interesting to a reader.

Before handing in final drafts, the students identified their thesis sentence, the main idea in the introduction and body paragraphs, topic sentences, and transitional devices. Students then met in proof-reading pairs and did final editing and evaluation as they had done previously.

Throughout the eleven weeks, while working on the major assignments, students did several ungraded "practice writings," both in class and at home, and did some work on sentence combining and using appropriate pronouns. What stood out, however, was their working on generating and molding content for their essays. They moved from the concrete topic of writing about the interviewee to the more abstract topic of an issue about which they had opinions. They learned about focusing their writing, developing their generalities, getting an audience interested, and organizing their ideas.

Ms. Glass emphasized, through the process of peer-, teacher-, and self-evaluation, the effect writing has on a reader, reminding the students implicitly and explicitly that their writing and speaking was meant to communicate something to someone. She guided her students to make discoveries for themselves, frequently withholding her expertise. She did not collaborate with her students as they wrote; rather, she used her expertise to structure a learning environment that aimed to guide

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students through specific activities and procedures that would help them learn and that would teach them to evaluate their own writing as they produced it.

Mr. Peterson. During the seven weeks that we observed Mr. Peterson's classroom, the students wrote three major papers, all based on their observations, descriptions, and analyses of a person, either real or fictitious. The three major essay topics were (1) a character study of a friend or acquaintance; (2) a character study of a well-known contemporary figure; and (3) a character study of one of the figures in Dickens' Great Expectations. The students did library research on a well-known contemporary figure as the basis for the second of these papers; and they read, over the span of the seven weeks, Great Expectations as the basis for the third of these papers and as part of the literature component of this course. Each of these written assignments included practice writings and other pre-writing activities related to the topic, a series of rough drafts, and teacher-student conferences and peer response during the writing process. A major part of classroom activity was group work, especially that in which students worked with words, sentences and paragraphs, with groups competing with one another to produce the best writing in these categories.

1. Character Study of a Friend or Acquaintance: 5 weeks
Students spent several days practicing observations of people. They began by watching a segment of the movie North by Northwest and observing Cary Grant--his looks, his speech, his mannerisms, and the like. During

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this time they began reading Dickens' Great Expectations
and were assigned characters in the first chapters to
observe in much the same way, noting what was said about
their looks, speech, mannerisms, and so on. Using their
observations of both Cary Grant and the Dickens characters,
they discussed character traits in general and the
difference between what one observes in a person and what
one then infers about that person as a result of the
observations. A distinction was made between observation
and judgment. They also practiced writing paragraphs on
people by writing topic sentences about a character in Great
Expectations and developing it with supporting evidence from
the book.

After these practice observations and writings,
students began to find a topic for this first paper--someone
they knew personally. When they had chosen their topic, that
is, the person they would write about, they wrote an
anecdote about the person. (During this time they
continued to discuss the notion of character traits and they
practiced observations, often in groups, competing for points
as group activities were "games.") Mr. Peterson made
copies of certain student anecdotes and the class
critiqued them, paying attention to observations and
judgments. Students revised their anecdotes, after having
in-class conferences with Mr. Peterson and eventually
critiqued them again in class.

Students then wrote rough drafts of an essay-length
character-study, in which they incorporated, if they could,

the anecdotes they had been working on. There was class discussion of rough drafts. Mr. Peterson held individual conferences on them with students. The rough drafts were eventually read by each student to the peers in their groups, who filled in response sheets as feedback to each writer. The students focused on finding good opening sentences, topic sentences that indicated where the rest of the paragraph would lead, paragraphs that were unified, good descriptive passages, strong verbs, and transitions from one paragraph to another. When final drafts were turned in, Mr. Peterson responded to them in writing and held individual conferences about those he felt needed to be discussed. Only after the conferences did most students get grades on their papers. Students whose papers had been graded already made changes as indicated by Mr. Peterson's written responses, without need of a conference.

2. Character Study of a Well-Known Contemporary Figure: 3 weeks

As a pre-writing activity for this second paper, students, in class, generated facts about the contemporary rock star Michael Jackson and found common threads that unified these facts. They each wrote a paragraph about Michael Jackson and eventually critiqued these paragraphs in class.

Mr. Peterson discussed finding and using library information, especially that in periodicals, to get data for this second character study. Students read

and discussed sample library material; they wrote paragraphs in groups, based on that information; they wrote group paragraphs on contemporary figures whom they chose to work on and shared their paragraphs with the class; and they read newspaper articles that exemplified the kind of papers that they were working on, viewing them as models for the writing of introductions and for the presentation of contrasting characteristics within one person.

Meanwhile, students chose the topic of their second paper, that is, a well-known contemporary figure; they compiled bibliographies; and they isolated qualities of their chosen characters to write about. All of this information was handed in to Mr. Peterson.

On the day students handed in rough drafts, they divided into groups, reading their drafts to their peers and getting feedback via response sheets. Later, Mr. Peterson gave students feedback in class about their drafts, as well as in individual conferences, and students worked on revising their drafts and eventually shared their revised rough drafts with their peer groups, who responded to them. Students then wrote final drafts which they gave to Mr. Peterson. The same procedures for revision and grade-giving were 'lowed as for the first paper.

3. Character Sketch of Figure from Great Expectations: 7 weeks

Preliminary work on this character sketch began when students began reading Great Expectations and writing

their observations of selected characters from the novel. It was in the last two weeks of our observations in Mr. Peterson's class, however, that the intensive work began on this last major assignment. Students did a pre-writing activity in groups, each group writing a paragraph about Pip based on a topic sentence provided by Mr. Peterson and on supporting evidence that they found in the book. Later, Mr. Peterson made copies of some of these paragraphs, which students critiqued in class. They also discussed the kinds of information to include in the introductions, body paragraphs, and conclusions of these third character sketches. When rough drafts were written, the class divided into groups; students read their drafts to their peers; and peers responded to them, using a response sheet that focused on the characteristics they had written about and whether or not their papers were convincing. Students handed in revisions of these drafts to Mr. Peterson, who responded to them as he did for the other two papers in this sequence.

Throughout the seven weeks, while working on the above major assignments, students practiced inductive thinking. They practiced objective observation of characters and drawing inferences based on the evidence they observed. They moved from writing about the personal and familiar subject, a friend or acquaintance, to the more removed and abstracted subject, a character from a novel. They learned about providing evidence for their generalities, getting an audience's interest, and organizing

their ideas within Mr. Peterson's suggested outlines.

Mr. Peterson emphasized writing as a process of crafting and re-crafting text, developing with his students a kind of master-apprentice relationship in which he frequently conferred with individual students both in class and in his office, lending his expertise and modeling successful text through suggestion or specific examples from other writers, student as well as as non-student. Students practiced the craft as they wrote alone and in group collaboration, testing their products on each other and on the teacher, who rewarded them with points for their successes.

Procedures for Interviews: Students

At the end of the semester we conducted two interviews with each of the focal students in each class to get their point of view about the instruction they had received. Interview questions were first tested and refined in practice interviews with four students who were not focal to our study. A copy of the final version of the schedule for the student interviews can be found in Appendix 9.

The interviews were designed to serve two functions: (1) to help us see how students interpret the questions on the National Survey and thus to help us interpret the results of that survey, and (2) to provide us with the students' points of view on the teaching and learning we have observed, in particular on how different types of response function for student learners.

Interview I. For the first interview, we had each student

complete the student questionnaire which we used in the National Survey. While the students completed the questionnaires, they were asked to "think aloud" to verbalize their thoughts as they answered the questions. In particula", they were directed to explain why they answered as they did.

Next we asked the students questions about particular key activities we observed in their classrooms. We wanted to know how they understood the function of these activities and the role the activities played for them as learners. Finally, after asking several general questions about teaching and learning, we asked eac. student to select his or her best piece of writing for the semester and to justify the choice.

Interview II: For the second interview, we selected written comments on the student's writing and audio and video clips of the individual student receiving response. Each student was asked to comment on his or her response to the response, including his or her understanding of the meaning of the response and assessment of how helpful it was.

Procedures for Interviews: Teachers

In order to gain the teachers' perspectives of the two classrooms we observed, we conducted two interviews with each teacher during the summer of 1984, after the period of observation. Unlike the interviews with the focal students, we did not pilot an interview schedule. Rather, since we wanted these teachers to fill in gaps for us, we prepared discussion questions oriented to each teacher's class. Interviews were tape recorded and notes on the discussion were kept.

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Interview I. For the first interview, the focus was primarily on their philosophies and approaches to teaching, and their assessment of the classes and focal students we observed. A list of questions asked during this session may be found in Appendix 9.

Interview II. The second interview was conducted with each teacher individually. At this time we asked for clarification of points raised in the previous meeting. We also asked the teachers to characterize each of the focal students for us, to assess their strengths and weakness and their progress during the semester. Again notes were taken and tape recordings made during the meetings. A list of points covered during the meeting with Ms. Glass can be found in Appendix 9. A similar set of points, though tailored to his situation, were discussed with Mr. Peterson.

Data Analysis

Data Reduction. Although all data collected served as background to the analysis, for more detailed analysis we selected one of the three assignments in each classroom. We chose the assignment on which response was most plentiful and which was, from the teachers' points of views, most problem-free. In Ms. Glass's class, we selected the second assignment, the saturation report. In Mr. Peterson's class, we selected the first of his sequence, the character sketch of a familiar person.

Decisions for Analysis. We decided on three separate analyses of these data, each evolving from the preceding one. The specific analysis procedures will be described in the chapter focusing on the results of the analysis. The first involves an

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elaborated system for coding the ethnographic data and
statistical analyses (Chapter IV), the second involves an
analysis of what underlies the teacher's decisions with respect
to response and involved a card sorting procedure to identify
semantic networks in the classroom talk (Chapter V), the third
involves an analysis of the structure of whole-class oral
response and involved creation of a new system for analyzing the
problem-solving nature of classroom talk (Chapter VI), and the
fourth involves an analysis of written response, taking into
account the students' understandings and the coordination of
written to oral response (Chapter VII).

Footnotes to Chapter II

1 The experts included: Arthur Applebee, Robert Calfee, James Gray, Mary K. Healy, Miles Myers, Selma Monsky, Leo Ruth, Herb Simons.

2 In parentheses the numbers refer to the question numbers on the Secondary (Sec.) and Elementary (El.) versions of the teacher questionnaires in Appendix 3.

3 In parentheses the numbers refer to question numbers on the Student questionnaire in Appendix 3.

4 The ratings of the high schools were done for _Fortune Magazine_.

Tables in Chapter II

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Table 2.1

Response Rate from Site Directors within Geographic Regions

Geographic Region	Number Contacted	Number Responding	Percentage Responding
Northeast	12	12	100
North Central	25	23	92
South	37	31	84
West	33	33	100
Foreign American (DOD, Am. Schs.)	5	3	60
Foreign Non-American	4	4	100
TOTALS	116	106	90.5

Table 2.2

Response Rate from Teachers and Students within Geographic Regions

	Elementary Teachers			Secondary Teachers			All Teachers
Geographic Region	Number Contacted	Number Responding	Percentage Responding	Number Contacted	Number Responding	Percentage Responding	Percentage Responding
Northeast	24	22	91.7	49	39	79.6	83.6
North Central	44	37	84.1	91	76	83.5	83.7
South	60	55	91.7	125	107	85.6	87.6
West	66	62	93.9	141	119	84.4	87.4
Foreign American	6	5	83.3	12	9	75.0	77.8
Foreign Non-American	7	6	85.7	19	11	57.9	57.7
Missing Region	--	4	--	--	8	--	--
TOTALS	207	191	92.3	437	369	84.4	87.0

Secondary Students

Geographic Region	Number Contacted	Number Responding	Percentage Responding
Northeast	88	61	69.3
North Central	176	157	89.2
South	232	194	83.6
West	268	234	87.3
Foreign American	32	16	50.0
Foreign Non-American	24	24	100.0
Missing Region	--	29	--
TOTALS	820	715	87.2

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Figures in Chapter II
Figure Captions

SIDEWALK

WINDOWS

CAMERA / EQUIPMENT

4

CART

BLACKBOARD

DOORS

TABLE / CHAIRS

TEACHER

BACKUP
RECORDER

OVERHEAD MICROPHONE

BACKUP MICROPHONE

DOOR

NOTE TAKER

DOORS

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CABINET

NOTE TAKER

BLACKBOARD

DOOR

CLOSET

BACKUP RECORDER

TEACHER

BLACKBOARD

OVERHEAD MICROPHONE

BULLETIN BOARD

CAMERA / EQUIPMENT CART

CABINETS

BACKUP
MICROPHONE

WINDOWS
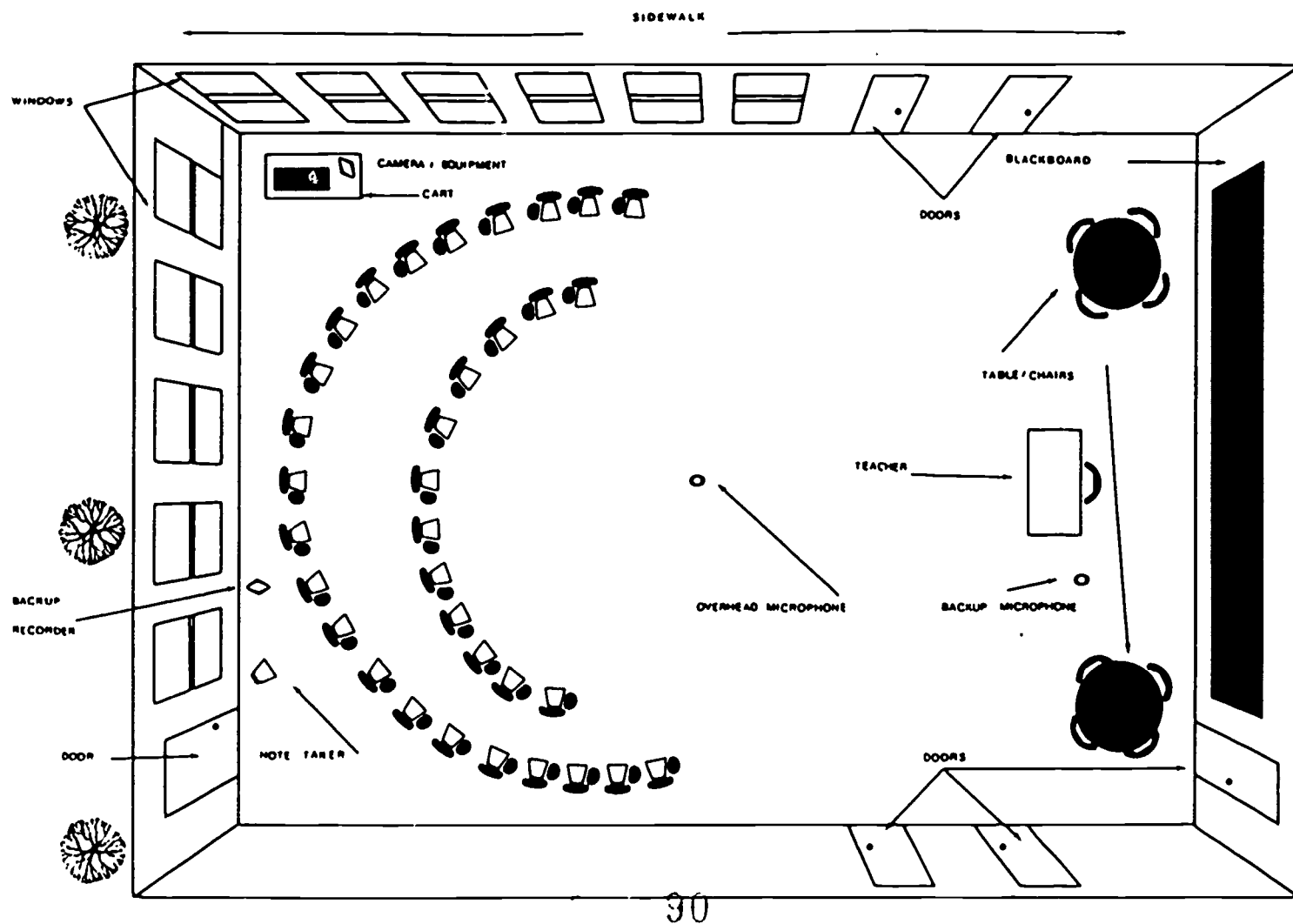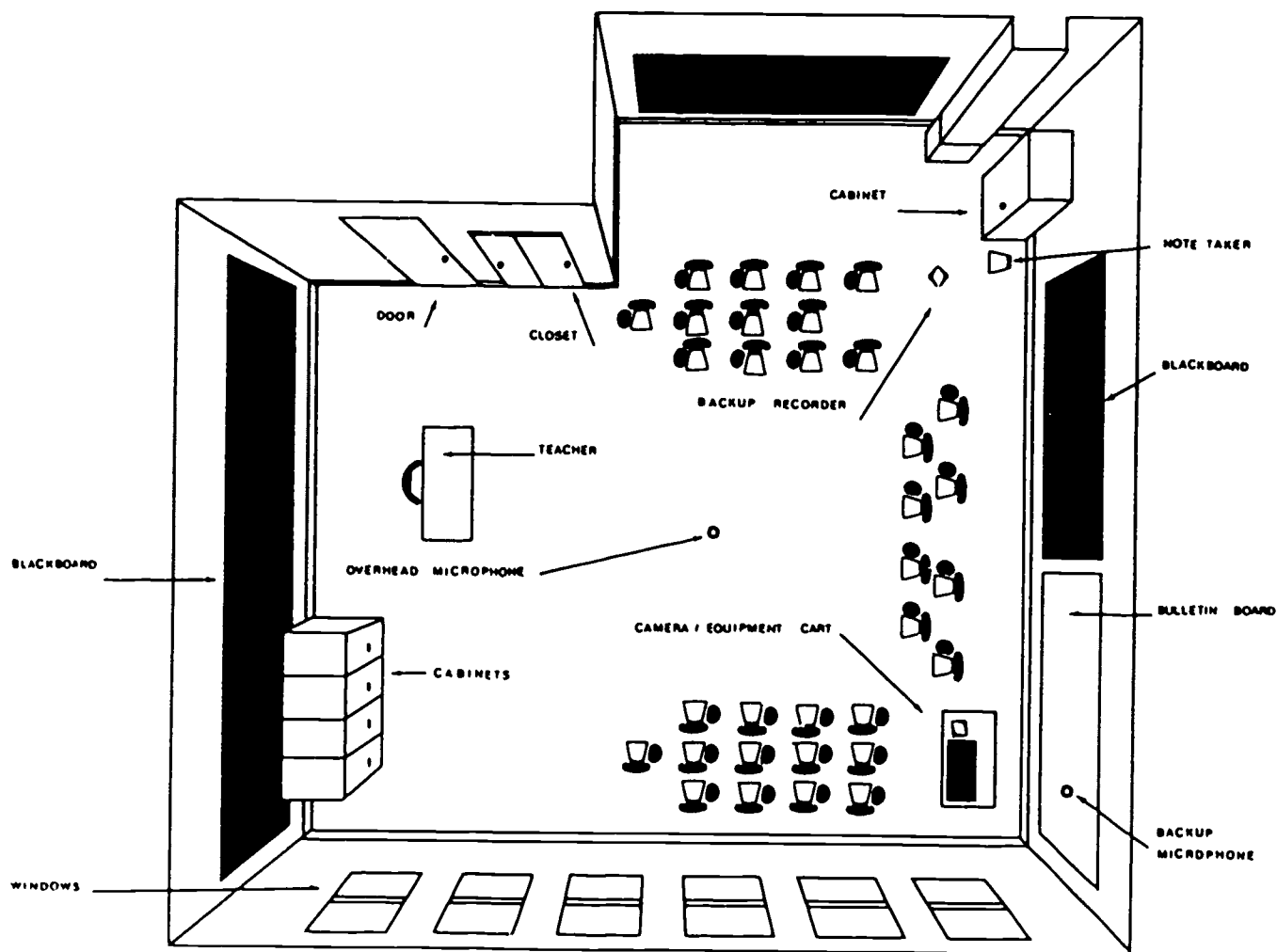
CHAPTER III--Results from the National Surveys of Excellence in Teaching

Characteristics of the Sample

Teachers and Schools

Table 3.1 describes the personal characteristics of the teachers who participated in the survey.

Insert Table 3.1 about here

In this table, as well as in subsequent tables, chi-square tests are used to compare the differences between the elementary and secondary samples for all categorical variables. For non-categorical variables, t-tests following the Welch (1947) and Aspin (1949) model, are used to compare the samples.

Results show that most of the elementary teachers majored in education as undergraduates while their secondary counterparts majored in English. The subject area trends for their MA's were the same. Significantly more of the secondary than elementary teachers held master's degrees. In both groups, only a small number had or were working on PhD's.

The teachers were mostly female, 86.9% at the elementary level and 77.2% at the secondary level, a significant difference. The average number of years teaching experience was 14. These teachers were slightly more experienced than the English teachers in Applebee's (1981) survey who averaged 12.8 years of classroom experience (p. 23).

The average age of the teachers in the sample was 41. A comparison of the age distribution of these teachers and

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Applebee's shows that this group contains fewer teachers under 30--6.1% as opposed to Applebee's 24.1%--and many more in the 40 to 49 age bracket--39.5% as opposed to Applebee's 14.2% (Applebee, 1981, p. 22).

The teachers reported that the schools in which they taught (Table 3.2) were fairly evenly spread across the United States with a somewhat higher percent in the western states and a somewhat lower percent in the northeast.

Insert Table 3.2 about here

Because the Writing Project began and remains headquartered on the west coast, this distribution may be an artifact of the larger number of active sites in the western states and the more frequent contact between the western site directors and teachers with the research staff. Only a small percent of the sample taught in foreign countries. Most taught in small towns or suburbs of large metropolitan areas. A substantial number taught in urban areas. U. S. Census statistics (1983) show that 74.8% of the U.S. population can be found in metropolitan areas (over 50,000 population) and 25.2% in non-metropolitan areas (p. 19). Our population is fairly typical with 39.4% coming from non-metropolitan areas (rural and small town), although some of those who classified their area as small town, may have been classified as metropolitan by the Census.

The schools in which the teachers worked were predominantly public. Enrollment patterns, not surprisingly, showed elementary schools significantly smaller than secondary schools. Census

statistics (1983) lead to the conclusion that "elementary schools tended to be substantially smaller in enrollment than secondary schools" (p. 64). The 1983 figures reported an average sized elementary school at 391 students, and an average sized secondary school at 730 students.

Teachers estimated the percentage of students in their class who fell into each of three very general socioeconomic categories. The percentages were scaled for each level of the variable so that the total across the three categories would be 100%. The socioeconomic distribution of the students of these teachers included mostly those from families that could afford the basic necessities, with the elementary schools having a significantly greater number of poverty level students. This trend may be correlated to a trend reported by the U. S. Bureau of the Census (1983), showing that the percentage of ethnic minority students decreases in the higher grades (p. 146).

The secondary teachers reported that the usual teaching load in their schools was between five and six classes, a load far above the four classes recommended for English teachers by the National Council of Teachers of English. However, 52.8% of the teachers in the sample taught fewer classes than was normal at their school while 44.7% taught a normal load. Only 2.4% taught above a normal load. Undoubtedly some of the teachers were part-time and others had administrative responsibility--factors that would skew the numbers of classes taught but information which was not gathered in the survey. Still, the fact remains that on the whole these teachers kept their teaching load relatively low.

Table 3.3 shows that the elementary teachers taught grades

one through six, with a few teaching a grade above sixth.

Insert Table 3.3 about here

The central tendency was skewed toward grades four through six,
perhaps because some Writing Project site directors, when asked
to nominate teachers, understood that they were only to nominate
from the upper elementary grades. Most elementary teachers
taught a single grade; however, 19% taught combination classes,
with most of those teaching upper grade combinations.

The teaching situation of the secondary teachers is reported
both for the class selected as focal for the questionnaire and
for all their classes (Table 3.4).

Insert Table 3.4 about here

Their teaching situation across all their classes cannot be
compared statistically with their teaching situation in a
selected class which formed the focus for the questionnaire,
because the selected class was one in the total number of classes
and therefore was part of the figure for all classes. However, a
look at the data on Table 3.4 does not reveal any apparently
unusual trends for the selected class.

For the most part, the secondary teachers taught grades
seven through twelve. The grade levels were relatively evenly
distributed with a few more teaching eleventh and twelfth grade
than tenth or ninth. There seems to be a slight tendency for
these outstanding secondary teachers to gravitate toward the
upper grades, with more teaching eighth than seventh, and more

teaching eleventh and twelfth than tenth. Ninth grade, often overlapping between junior and senior high, could have been included by the Site Directors as part of the junior or senior high group and so had the strongest chance of being sampled. Therefore, it is surprising that ninth grade was not better represented.

Most of the secondary teachers taught only one grade level in a given class. Combinations, which occurred less frequently for the secondary teachers than for the elementary teachers, were found mostly for eleventh and twelfth grade.

Like the classes taught by the teachers in the Applebee (1981) sample (p. 22), the classes these secondary teachers taught were usually required of students. Classes normally ran for the entire school year.

A comparison of the secondary and elementary teachers gives additional information (Table 3.5). The question about student

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Insert Table 3.5 about here
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ability level was asked differently to the secondary and elementary teachers. The elementary teachers were asked to report the percentage of students that they taught who were above average, average, and below average. The secondary teachers were asked to assess the students from just one of their classes and were asked whether these students were predominantly above average, average, below average, or of mixed ability. Although both groups reported that a larger percentage of their students were above average than below average, the two samples cannot be compared statistically because of the unequal number of

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categories on the two questionnaires and because of the differences in the meanings of the categories.

Table 3.5 also shows that the elementary teachers reported using computers in their classes significantly more than the secondary teachers did. It also shows that only about 5% of the elementary and secondary students were non-native speakers of English.

Because the range of reported class sizes was great on the elementary surveys (some of these teachers may have been resource teachers), the median rather than the average proved the truest measure of class size. So that the two samples could be compared, the median was used for secondary classes as well. The elementary class size has a median of 26.41, not significantly different from the median for the focal class for the secondary teachers but significantly larger than the median of 24.98 reported by secondary teachers for the usual class at their schools.

Secondary Students

Approximately half the secondary teachers were asked to give surveys to students. They were to select two male and two female students in their focal class and one high and one low ability student within each gender. On their questionnaires, the students gave information about themselves (Table 3.6).

Insert Table 3.6 about here

According to the students' reports, the teachers followed directions. Students were not asked about their ability level,

but when asked about their gender, half reported that they were male and half female. Most of the students reported making A's and B's in the writing class taught by the teacher in the survey. Not surprisingly, the students were fairly evenly distributed across grade levels, and showed the same imbalances that the teachers did. After graduation, the higher achieving students were more inclined than their lower achieving peers to expect to go to a four year college and were less inclined to expect to enter a two year college or to have no plans for education beyond high school. Most of the students in both groups expected to complete four years of college.

How These Teachers Differ from Other Writing Teachers

The teachers in our survey were identified by Writing Project site directors as among the most outstanding teachers of writing in their regions. We had no other proof or measure of their superiority. We hypothesized that if these teachers were superior, they would answer certain questions differently from teachers who participated in other surveys. To test this difference, we paralleled two sets of items from Applebee's (1981) survey of secondary teachers, a sample selected to be above average but not necessarily outstanding. We included the paralleled items from Applebee's survey for both elementary and secondary teachers in our survey. We could get no better comparison for the elementary subsample since we knew of no similar survey of writing teachers that has included elementary teachers.

The first set of parallel items concerned the amount of writing students were asked to do. The second set concerned the

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reasons teachers gave for teaching writing. Applebee found that his sample had students write infrequently and only brief pieces and that they had restricted reasons for teaching writing--that they did not combine the teaching of writing as craft with the teaching of writing as an instrument of thought or the teaching of writing to transmit information with the teaching of writing to connect students' school and personal experiences. We hypothesized that both our secondary and elementary teachers would have students do more writing and would teach writing for multiple reasons.

The Writing Their Students Do

Before presenting the comparison with Applebee's sample, we will give information about the amount of writing our teachers reported in their classes (Table 3.7).

Insert Table 3.7 about here

First, they claimed to teach writing in 95% of their classes. At the time of the survey, 96.9% of the elementary teachers and 87% of the secondary teachers had their students doing in-class writing and 59.8% of the elementary and 68.7% of the secondary teachers had their students doing out-of-class writing. Both groups were significantly more likely to assign in-class writing than out of class writing. The elementary teachers leaned more strongly in the direction of in-class writing than the secondary teachers did, and the secondary teachers had their students doing significantly more at-home writing than did the elementary teachers.

Table 3.7 also shows that for in-class writing, most of the teachers (both elementary and secondary) had their students producing one page pieces, followed by a substantial number also making use of writing for copying and note-taking and next a substantial number having students write one- to two- page pieces. There was only one significant difference between secondary and elementary teachers: more elementary than secondary teachers had their students writing in-class pieces of one page or less. For writing to be done at home, the pattern shifted dramatically toward longer works, especially for the secondary sample. The elementary teachers had students doing significantly more copying and note-taking and pieces of less than one page. The secondary teachers had students writing significantly more pieces of two to four pages. At home writing of more than four pages was occurring for relatively few students and significantly more for secondary students than for elementary students.

Table 3.8 contains the comparison with Applebee's sample.

Insert Table 3.8 about here

To understand the comparison, one must know that Applebee asked his teachers whether they typically or occasionally assigned pieces of writing of the lengths we asked about (p. 56). Although the teachers in our sample reported assigning a piece of a particular length at the time of the survey, this assignment may or may not represent their typical practice; nevertheless, it seems reasonable to conclude that across the sample the question elicited some sense of what was typical for the group. A

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comparison between these secondary teachers and Applebee's secondary English teachers was made since 95% of the secondary teachers in our survey taught English and since the English teachers in Applebee's survey proved to be the subset of his sample that taught the most writing.

The first set of paralleled items concerned the amount of writing that teachers assigned to students. Applebee found that teachers in his sample required little extended writing, usually less than a page. We hypothesized that at least our secondary teachers would require more. This comparison, in Table 3.8, shows that across the board, our teachers assigned more writing than Applebee's English teachers. It is important to note that in Applebee's sample, the English teachers assigned the most writing of any of the teachers. Applebee's teachers required significantly more writing of one page or less and of one to two pages. In contrast, the teachers in our sample required significantly more pieces of two to four pages and of over four pages.

The teachers in our sample also gave students a longer time to complete their writing, on the average 5.03 days for elementary students, and 5.21 days for secondary students, an insignificant difference across the two groups (t = .46 with 1 degree of freedom). Applebee reported that teachers in his sample expected written work to be completed in less than a week and often in less than two days (p.55).

Overall, the teachers in our sample assigned relatively long pieces of writing, assigned them often and gave their students

adequate time to complete them. They assigned an especially great amount of in-class writing.

Their Reasons for Teaching Writing

We wanted to study why teachers teach writing both to compare our sample to Applebee's and to understand what was behind the teacher's response. What were the goals of their instruction? What did the teacher put forth as the kind of writing to which students should aspire? What set of values grounded the teachers' responses? Here we attempt to get a national picture of the purposes and philosophies that undergird response to student writing.

One of the questions Applebee developed for his survey allowed us both to compare our sample with his and to understand our teachers' reasons for teaching writing. The question proposed two bi-polar scales that contain reasons for teaching writing. The first scale contrasted teaching writing to help students transmit information with teaching writing to help students understand their personal experiences; the second scale contrasted teaching writing to help students understand concepts with teaching to help students develop skills. The two scales were refinements of the work of Barnes and Shemilt (1974) who, in a study of British teachers, found that some took a transmission view of the writing process and others took an interpretation view, in which students were to learn through the act of writing. Applebee's two-scaled version of the question expanded upon Barnes and Shemilt's initial sense of the differing reasons for teaching writing.

A list of items that make up the two poles of each scale

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follows, numbered to match the order in which each item was

presented on our questionnaire:

List 1

Transmit information:
!. help students remember information
3. test students' learning of content
5. summarize material covered in class

Personal experience:
2. correlate personal experience with topic studied
4. share imaginative experiences
6. allow students to express feelings

List 2

Understand content
7. explore material not covered in class
9. force students to think for themselves
10. clarify what has been learned by applying concepts to new
    situations

Develop skills:
8. practice in writing mechanics
11. teach proper form for types of writing
12. test students' ability to express themselves clearly

From six items within each list--three representing each

pole--the teachers were asked to select the two that were closest

to their most important reasons for teaching writing and the two

that were closest to their least important reasons.

For the analysis, the teachers' responses on each item were

converted to three-point scales which indicated the possible

combinations of checks for most and least important on each item.

The data were analyzed first to see if the factor structure that

Applebee found would hold for our sample. As we hypothesized and

as Applebee suggested, "in effective instructional contexts the

polarities might collapse: that most effective learning of

writing skills occurs when concepts are being applied, or that

subject-area information is learned best when applied in the

context of individual experience" (p. 72). We, thus, did not expect to find the two bi-polar scales that Applebee found.

For the elementary sample, teachers clustered into six factors and did not respond to the items according to the hypothesized contrasts (Table 3.9).

Insert Table 3.9 about here

Rather, they created contrasts of their own, most of which were difficult to interpret. They seemed to do just what Applebee suggested expert instructors should do. Only two variables loaded on each factor. The first factor (form not thought) indicates that those who teach writing to teach the proper forms do not teach writing to force thinking; however, both groups may have had students apply concepts to new situations and both may have taught writing to test clear expression. The second factor (concepts not mechanics) indicates that those who taught writing primarily to have students apply concepts to new situations did not also teach so that the students will practice mechanics. Still, the group may or may not have taught writing to teach proper essay form. The third factor (material) contains one variable from each of the two lists and groups together those teachers who taught writing to have students explore and summarize material. The fourth factor (testing) groups together the testers, those who taught writing to test both the students' learning of content and their ability to express themselves clearly. The fifth factor (uses of personal experience) contrasts those who wanted students to correlate their experience with a topic with those who wanted students to share imaginative

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experiences. The last factor (expressing feelings not remembering information) indicates that those who taught writing so that students would express their feelings did not also aim to have them write to remember information.

Throughout, information, skill development, concept development, and the relationship to personal experience are intertwined, even though aspects of the original contrasts that Applebee found do hold at certain points.

For the secondary sample, the teachers for whom the scales were designed, the teachers answered more similarly to those in the Applebee sample (Table 3.10).

Insert Table 3.10 about here

Nevertheless, the contrasts are much weaker than those Applebee found. Our teachers created four rather than two factors. Applebee's first vector consisted of the list having to do with a stress on information versus a stress on personal experience. This factor is the weaker second vector for our group; further-more, two of its six items did not load on the factor: testing content and sharing imaginative experiences. For our teachers, the distinction between stressing information and personal experience proved considerably weaker than it did for Applebee's. Applebee's second vector, the first in this analysis, proved more robust, but still showed two of the original items not loading. Although our teachers saw their mission either as helping students develop skills or as helping them understand concepts, both groups had students write so that they could test students'

use of clear expression, and both groups had students write so that the students would learn to apply concepts to new situations.

To better understand the meaning of these data, we examined the percentage of the sample on each side on each item. Table 3.11 indicates that both the elementary and secondary teachers agreed on the primary importance of teaching writing to force students to think for themselves.

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The elementary teachers also aimed to use writing to teach their students to share their imaginative experiences and express their feelings. The secondary teachers, on the other hand, also taught writing to help their students correlate their experiences with the topics being studied, and like their elementary counterparts, emphasized allowing students to express their feelings. The elementary and secondary teachers also differed in their emphasis on testing content, and differed somewhat in their stress on having students write to express their feelings, explore material not covered in class, and practice writing mechanics.

Table 3.11 dramatically shows that Applebee's secondary English teachers seemed to have a different set of values from the secondary teachers sampled here, placing significantly more stress on writing mechanics and writing as testing and significantly less stress on writing as thinking, as clarifying concepts, and as relating ideas to personal feelings and experiences.

Most of the teachers in our study aimed to teach writing <u>to force their students to think for themselves.</u> Teachers then wanted students to understand their personal experiences, and to connect those experiences to their learning. Writing became mostly a tool for making learning meaningful to the individual, for making the connections between the self and the academic world, and for creating pieces of art. Writing as an art form, as a way of sharing imaginative experiences, although valued at the secondary level, was most valued at the elementary level.

<u>The Teachers' Views about Response to Writing and Other Classroom Practices: Reliability Scales</u>

Having established that the teachers in our sample taught more writing and that they had broader views about why they taught writing than Applebee's secondary sample and understanding that underlying their response was a goal of teaching their students to think, we analyzed their views about the types of response to student writing that they saw as most and least effective in helping students learn. We also examined other related classroom practices that they found most and least effective in teaching.

<u>Scaling Procedure</u>

The remaining questions on the teacher surveys were first grouped into clusters of related items. Then statistical tests of reliability were performed on each cluster to see if the respondents answered the questions in the cluster in similar ways. If they did, then the group of items forms a <u>scale</u>. The original clusters that we tested for scaling consisted of those

questions that were of the same type conceptually--types of response given during the writing process, types of response given once a piece is complete, types of respondents, teaching techniques, types of writing included in the curriculum.

By looking at the reliability of the teachers' answers on these clusters of related questions, we can tell whether the group of teachers tended to answer the group of questions similarly. In other words, the items will form a reliable scale if teachers who circled very helpful on one question would tend to agree with one another in their answer for the next, and so on for the rest of the questions on the scale. If a scale holds together, that is if the respondents answer the items reliably, then we can conclude that there is agreement in the field about the helpfulness or frequency of occurrence of the set of items. If a scale does not hold together, there is disagreement. Lack of agreement can occur because teachers interpret questions differently; such questions then would be asking something different of different teachers and would not be good items. Alternatively, lack of agreement might occur because there is genuine disagreement in the field about the relative helpfulness of certain techniques.

Besides showing when the survey participants agreed with one another, the scaling procedure helps simplify the data. If the teachers responded to a group of items consistently, then if we want to measure the effect of other variables, say amount of teaching experience, on the response to items on the scale, it is not necessary to consider each individual item separately. Rather, the same trends would hold for all items on a scale.

The scaling was performed in several steps. First, items that had been grouped together in the design of the survey were clustered. Items that could be found on both forms of the teacher questionnaire were scaled for the entire group of teachers, for the elementary sample, and for the secondary sample. The analyses showed that the elementary and secondary samples differed on only one scale; thus, the results will be presented for the entire group except for that one scale.

Scales will be considered reliable when the alpha coefficient approximates .60. A corrected item-total correlation of above +.2 and below -.2 indicates that an item fits on a scale.

Before computing the scales, we substituted the means for missing data. Otherwise, if a respondent did not answer one item on the scale, the case would have been dropped and all of that respondent's answers for other items would have been eliminated from consideration.

Response: Scales 1, 2, and 3

During the Process: Scale 1. The first scaling was performed on a set of items on the questionnaire having to do with the types of response to writing that the teachers gave and how effective they found different types of response. Within that set was a group of questions about response during the writing process, response after a piece of writing is complete, and response from different sources--the teacher, parents, peers, and the like. The firs' scales checked for consistent trends in how the teachers answered these sets of items. These items were

grouped in the following combinations:

1. Helpfulness of response during the writing process (Q1 TO Q1E) [1]

2. Helpfulness of response after the writing is completed (Q2 TO Q2E)

3. Helpfulness of response from different respondents (Q3 TO Q3E)

4. Helpfulness of response (Q1 TO Q3E)

5. Helpfulness of response during and after the writing process (Q1 TO Q2E)

Table 3.12 gives the item-total correlations first for a scale

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Insert Table 3.12 about here
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containing those items having to do with the helpfulness of response during the process (Q1 to Q1E). For this first scale, item-total correlations can be found in the next to the last column on Table 3.12. Only Q1, Q1A, and Q1C have item-total correlations over .20. The scale alpha is low, .45. When the three items with high correlations were scaled, the alpha rose to .52, still quite low. Q1C, concerning the helpfulness of peer response groups, had a correlation of .29 with the other items, but when it was dropped from the scale, the scale alpha rose from .52 to .62. Thus, the best scale, in the final column of Table 3.12, contains only Q1, the general question about the helpfulness of response during the process, and Q1A, the question about the helpfulness of individual conferences. For this scale, scale mean is 7.41, the scale variance is .82, and the standard deviation, .91.

The scaling for this group of items, asking about in-process response, shows that the teachers agreed only about the helpfulness of general response and conferences. The means for these items on Table 3.12 shows that both were considered extremely helpful (3.71 on a 4-point scale, with 4 being the most helpful). The teachers disagreed somewhat about the helpfulness of peer response groups, and a great deal about the helpfulness of written comments, grades, and student self-assessments. Overall, there was substantial disagreement among the teachers with respect to how helpful they found different types of response during the writing process.

Ironically, the teachers reported that response during the writing process was significantly more helpful to students than response after a piece of writing was finished. The general question asking about response during the writing process is compared to the parallel question asking about the helpfulness of response to final versions. (Table 3.13).

Insert Table 3.13 about here

After Writing: Scale 2. In contrast to the disagreement about the helpfulness about different types of response during the process, the teachers were consistent in their feelings about the relative helpfulness of different types of response once a piece of writing was complete (Table 3.14).

Insert Table 3.14 about here

All the items concerning response to finished writing scale well;

none has a low corrected item-total correlation. The scale alpha is .67, the mean is 18.85, the variance is 7.58, and the standard deviation is 2.75.

Paired t-tests show the significance of the differences in the means of the items on the scale. Figure 3.1 schematizes the hierarchy the teachers gave to the different types of response to final versions.

Insert Figure 3.1 about here

The teachers believed that the most effective response came in individual, teacher-led conferences and peer groups, followed by student self assessments (which they considered significantly less helpful than conferences but not significantly less helpful than peer groups). These were followed at a significant distance by teachers' written comments, with grades coming last.

Responder: Scale 3. The teachers also agreed about who provided the most helpful response (Table 3.15), with all items scaling.

Insert Table 3.15 about here

The scale alpha is .69, the mean is 19.60, the variance is 5.36, and the standard deviation is 2.32.

Matched pair t-tests of the items on the scale (Figure 3.2)

Insert Figure 3.2 about here
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show that the teachers found themselves the most helpful responders to their students' writing. Next came classmates. Then came other teachers. And last were parents and other adults.

Rescalings. Items from these first three scales were
combined to determine whether the scales could be made stronger,
to see if these items scaled more reliably on a larger scale.
Combining all items having to do with the helpfulness of response
(the first column on Table 3.16) yields an alpha of .69, a scale
mean of 56.80, a variance of 24.84, and a standard deviation of
5.0.

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Combining only those items having to to with the helpfulness of
response during and at the end of the process (the second column
on Table 3.16) yields an alpha of .60, a scale mean of 37.20, a
variance of 14.05, and a standard deviation of 3.75. Although
the alphas for the combined scales are higher than for the
separate scales, the change is about what would be expected with
additional items. Thus, the boost is not significant enough to
justify combining the scales in either combination. Further, for
both rescalings some items show low corrected item-total
correlations. The types of in-process response, response to
final versions, and the responder indeed formed separate,
independent sets of items; the teachers saw them as different
from one another.

    After eliminating the scales in Table 3.16, we were left
with three scales for response to student writing (Tables 3.12,
3.14, and 3.15).

Types of Writing Taught: Elementary Teacher Scale

    The next scales center around questions asking about the

amount of focus on different types of writing in the curriculum
(Q11A to 11G on the Elementary Questionnaire and 12A to G on the
Secondary Questionnaire--Appendix 3). For these items, no scale
could be formed for the entire teacher group. It seemed
reasonable that elementary and secondary teachers would teach
writing in different configurations; thus, these items were
scaled for each sample, separately.

Table 3.17 shows the scale for the elementary sample.

Insert Table 3.17 about here

If all types of writing are included in the scale, the item-
total correlations (the first column of item-total correlations
on Table 3.17) show that several types have low correlations,
that is, do not scale well. The alpha is only .45. A rescaling
with only those types of writing with high correlations
(correspondence, personal experience, and discovery) only has an
alpha of .36, but if writing for oneself is added, the alpha
rises to .48. Thus, the revised version of the scale for the
elementary teachers includes items A, B, C, and E (the last
column on Table 3.17). The new scale has an alpha of .48, a mean
of 8.52 a variance of 4.79, and a standard deviation of 2.19. It
seems that the elementary teachers teach personal types of
writing in essentially the same proportions. However, beyond
personal writing, they did not agree about what else they
emphasized. Even for this scale of personal writing, the alpha
of only .45 shows that the agreement level is not terribly
strong.

The secondary teachers, on the other hand, did not agree on

the types of writing they taught (Table 3.18).

                Insert Table 3.18 about here

The scale alpha is only .29. Other combinations of these items did not scale any better. Those secondary teachers likely to emphasize one type of writing were not necessarily likely to emphasize another.

Teaching Techniques: Scale 4

    The final set of items concerns how often these teachers used different types of teaching activities (Questions 15 TO 27 on the Elementary Questionnaire and 16 TO 28 on the Secondary Questionnaire in Appendix 3).

    When this entire set of items is grouped together, Q22 and Q23 show low item-total correlations (the next to the last column on Table 3.19).

                Insert Table 3.19 about here

Deleting Q22, the frequency of marking all problems on final pieces of writing, raises the scale alpha from .61 to .62; also deleting Q23, the frequency of assigning grades on final pieces of writing, raises the alpha to .65; and also deleting Q25, the frequency of sequencing assignments, raises the alpha to .69. Thus, for the revised scale, we delete those three inconsistent items. The revised scale has a mean of 31.81, a variance of 15.05, and a standard deviation of 3.88. The teachers agreed about the relative freque⁻⁻y of use of other classroom techniques.

Another Look at Teaching Techniques and Response: Scales 5, 6, and 7

After completing the initial scaling, we grouped together all questions having to do with teacher, peer, and self-response--both the perceived helpfulness and the frequency of use. This regrouping led to three new scales, containing combinations of items from other scales. The new scales are:

1. Teacher response--written comments and grades (Q1C, Q1D, Q2C, Q2D, Q22, Q23) (Table 3.20)

2. Peer response (Q1B, Q2B, Q3A, Q2D) (Table 3.21)

3. Self-response by the writer (Q1E, Q2E) (Table 3.22)

Teacher Responder: Scale 5. Table 3.20 shows the scale for teachers' written responses.

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Other items having to do with teacher response did not fit on this scale. The scale alpha is .70, the mean is 14.42, the variance is 12.06, and the standard deviation is 3.47.

Peer Responder: Scale 6. Table 3.21 shows the scale for peer groups.

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The alpha is .66, the scale mean 13.19, the variance 4.39 and the standard deviation 2.10.

Writer Responder: Scale 7. Table 3.22 shows the scale for self-response.

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        Insert Table 3.22 about here
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Here the alpha is .53, the scale mean is 6.48, the variance is 1.42, and the standard deviation is 1.19. The alpha is relatively weak.

Summary of Teacher Scales

In the end there were seven scales for the teacher questionnaires:

SCALE 1--RESPONSE DURING THE PROCESS--TABLE 3.12

SCALE 2--RESPONSE AFTER WRITING--TABLE 3.14

SCALE 3--RESPONDER--TABLE 3.15

SCALE 4--TEACHING TECHNIQUES--TABLE 3.19

SCALE 5--TEACHER RESPONDER--TABLE 3.20

SCALE 6--PEER RESPONDER--TABLE 3.21

SCALE 7--WRITER RESPONDER--TABLE 3.22

An eighth scale holds for the elementary sample only and has to do with the types of writing taught (Table 3.17).

At the completion of the scaling, the only item on the teacher questionnaires that did not form a scale with any other was Q25, having to do with the sequencing of assignments.

Table 3.23 summarizes the scale alphas, scale means, standard deviations, and variance, and the mean of the average "item" and the average standard deviation.

Insert Table 3.23 about here

Scale Correlations

A Pearson Product Moment test of correlation showed the correlations across the seven scales. If the scales proved highly correlated, they would not be separate. It was expected

that there would only be sizable correlations between those scales with overlapping items (scale 1 or 2 or 4 and scale 5; scale 1 or 2 or 3 or 4 and scale 6; scale 1 or 2 and scale 7). For this analysis, the means were not substituted for missing data, since the scales had been formed. Table 3.24 shows the correlations.

Insert Table 3.24 about here

The scales proved relatively independent. For the scales with overlapping items, the correlations ranged from a low of .065 between scales of 4 and 5 to a high of .514 between scales 4 and 6. For the scales without overlap, the two most highly correlated were 2 and 3 with a correlation of .272 and scales 6 and 7 at .325.

The Secondary Students' Views about Response to their Writing and Other Classroom Practices.

The items on the student questionnaire also were divided into scales, and the reliability of the items determined.

The Writing Students Do: Scale 1

The first scale contains two items that are different ways of asking students whether the students felt that they wrote a lot in the class of the survey teacher (Table 3.25).

Insert Table 3.25 about here

The means for these items indicate that students consistently felt that they did a great deal of writing in this class. The scale alpha is .52, the mean is 6.86, variance is 1.63, and the standard deviat. 1.28.

Opinions about Response: Scales 2 and 3

The next group of items concerns how students perceive different types of response to their writing.

<u>During and After Writing:</u> <u>Scale 2</u>. The secondary students were more consistent than their teachers in their sense of the helpfulness of different types of response both during and after the writing process. The most reliable scale for the students included their answers to questions having to do with response both during and at the end of the writing process (Table 3.26).

Insert Table 3.26 about here

When items having to do with response during the writing process (Q28) were scaled separately, the alpha was .69 and when response to completed writings (Q29) was scaled separately, the alpha was .71. The scale of the combined items in Table 3.25 has an alpha of .80, a significant enough boost to justify a single scale. The scale mean is 33.33, the scale variance is 63.11, and the standard deviation is 7.94.

The students had a different hierarchy of values than their teachers. A comparison of the means for the items on the student scale shows that the students consistently found some types of response more helpful than others (Figure 3.3).

Insert Figure 3.3 about here

Unlike their teachers, the students preferred written comments at the end of the process significantly more than any other type of response. They next preferred individual conferences during the

process. Then they preferred grades on their final versions, conferences on their final versions, and comments written by their teacher on their drafts. Significantly less helpful, they said, were responses from their peers on their drafts, followed by responses from their peers on their final versions. They did not find their self-assessments particularly helpful either during the process or at the end. And significantly less helpful still were grades during the process.

Unlike their teachers, secondary students found response after finishing writing significantly more helpful than response during the process (Table 3.27).

Insert Table 3.27 about here

Responder: Scale 3. The next scale has to do with who the students found the most helpful responders (Table 3.28).

Insert Table 3.28 about here

This scale has an alpha of .80, a scale mean of 17.58, a scale variance of 35.79, and a scale standard deviation of 5.98.

A comparison of the means of the items shows that the secondary students agreed with their teachers (see Figure ...2) about who the most helpful responders were, except that they valued their parents' comments more than their teachers did. They placed their parents third, after classmates and before other teachers and other adults (Figure 3.4).

Insert Figure 3.4 about here

Types of Writing: Scale 4

Unlike their teachers, the students had a consistent sense of the types of writing they were producing. With the exception of report writing, the types of items formed a single scale. (Table 3.29).

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        Insert Table 3.29 about here
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The scale alpha is .63, the mean is 11.30, the scale variance 18.73, and the standard deviation is 4.33. Q14, about short report writing, had an item-total correlation of only .14 with the rest of the scale, and if it were included, would have dropped the scale alpha to .61.

Paired T-tests on the means for this scale (Figure 3.5) indicate that across the sample, the students said they wrote mostly analytic essays.

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        Insert Figure 3.5 about here
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They reported next most frequently writing fiction and personal experience essays. They reported writing significantly less frequently to explore ideas. Less frequent still was correspondence with the teacher, and least frequent of all was writing journals for themselves.

Teaching Techniques: Scales 5 and 6

The next scales have to do with the amounts of different types of writing activities that students engaged in as part of the class, including the amounts of types of response. These activities are, for the most part, parallel to the teacher questions about teaching techniques.

Techniques: Scale 5. The first scale subsumes most classroom activities (Table 3.30).

Insert Table 3.30 about here

All items asking about the frequency of different teaching techniques form this scale, with the exception of the two items concerning topic assignment. The scale without those items has an alpha of .71, a mean of 29.53, a scale variance of 25.72, and a scale standard deviation of 5.07.

Although Q22 (which asks how often the teacher gives grades on final versions of the student's writing), only has a correlation of .19 on the final scale, it is included because the scale alpha is not raised by removing it. The item probably does not scale well because there is so little variance in the responses to it. Students perceived that grades were universally given by their teachers on completed versions of their writing.

The means show that generally the students also reported that their teachers almost always wrote comments on their completed writing. They also reported a high frequency of their teachers' writing comments on what was strong as well as what was weak in their writing. Their teachers also held class discussions about topics before they wrote. Least frequent was their teachers' informing them about an audience. Other techniques between the extremes, in order of frequency from high to low, were: student talk during the writing process, teacher talk during the writing process, teacher talk about completed writings, teachers' written comments during the process, student talk about completed writing.

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Topic: Scale 6. The separate scale concerning techniques
of topic assignment showed that if a student reported that the
teacher assigned the topic, the student did not claim to create
the topic (Table 3.31).

       Insert Table 3.31 about here

The correlation is .75, the scale mean is 5.42, the scale
variance is .74, and the scale standard deviation is .86. 2

Another Look at Teaching Techniques and Response: Scales 7, 8,
and 9

The next scales combine items having to do with the
helpfulness of certain types of response and the frequency with
which the students receive the response.

Teacher Response: Scale 7. The first set of items concerns
response from the teacher (Table 3.32).

       Insert Table 3.32 about here

The alpha is .77, the scale mean is 35.88, the scale
variance is 48.52, and the scale standard deviation is 6.97. The
students agreed that comments from their teachers written on
their final versions were the most helpful and most frequent type
of teacher response. In these comments their teachers almost
always rated strengths as well as weaknesses. The frequency and
helpfulness scores match. Students also found conferences with
their teacher during the process to be helpful. They reported
that their teachers held conferences somewhat frequently, and
they perceived them to be extraordinarily helpful.

Peer Response: Scale 8.   The next set of items has to do with the helpfulness and frequency of student response (Table 3.33).

Insert Table 3.33 about here

Students reported that peer response was used often but that it was only somewhat helpful.   They preferred this type of response during the process and found that it occurred most frequently then.   The scale alpha is .76, the scale mean is 13.41, the varianc, 13.82, and the standard deviation 3.72.

Self-Response: Scale 9.   Two items form a scale about the helpfulness of self-response, which was seen as relatively unhelpful at any point during writing (Table 3.34).

Insert Table 3.34 about here

The alpha is .76, the scale mean is 4.18, the scale variance is 6.67, and the scale standard deviation is 2.58.

Summary of Student Scales

In the end, there were nine scales for the students:

SCALE 1--AMOUNT OF WRITING--TABLE 3.25

SCALE 2--RESPONSE DURING AND AT THE END OF THE PROCESS--
        TABLE 3.26

SCALE 3--RESPONDER--TABLE 3.28

SCALE 4--TYPES OF WRITING--TABLE 3.29

SCALE 5--CLASSROOM ACTIVITIES--TABLE 3.30

SCALE 6--TOPIC ASSIGNMENT--TABLE 3.31

SCALE 7--TEACHER RESPONDER--TABLE 3.32

SCALE 8--PEER RESPONDER--TABLE 3.33

SCALE 9--WRITER RESPONDS TO SELF--TABLE 3.34

Only three items on the student questionnaire did not fit into any scale: Q3, Q14, and Q22. Q3, which concerned the amount of writing students did, had a different number of categories from the other related items which formed scale 1; therefore, this item could not be considered parallel to the others. Q14 asked the students about how often they wrote short reports--book reports, news reports or <u>short</u> research reports. It is unclear why this item did not fit on scale 4. Q22 asked the students how often they received grades on their completed writings. There was probably not enough variance in the responses to this item to allow it to scale; 76.4% of the students responded that they "almost always" received grades on completed writings.

Table 3.35 summarizes the alphas, the scale mean, standard deviation and variance, and the mean "item" score and "item" standard deviation.

Insert Table 3.35 about here

Scale Correlations

A Pearson Product Moment test of correlation showed that the nine scales for the student questionnaire were relatively uncorrelated (Table 3.36).

Insert Table 3.36 about here

However, the student scales show higher correlations than the teacher scales (see Table 3.24). Scales 1 through 6 contained no overlapping items. Of these, scales 4 and 6 were least highly

correlated at .07, but 3 and 5, the most highly correlated, were
at .53. For those scales containing overlapping items, the
correlations rose as high as .86 between scales 5 and 8.

Influences on Scales

The next step in the analysis was to examine whether any
variables influenced how the teachers and students responded to
the items on the questionnaire. Since the respondents answered
the items on a scale in a similarly patterned way, we examined
whether the different variables influenced the scale means rather
than each individual item mean. For these analyses, means were
not substituted for missing data.

Teachers

The teachers' personal characteristics of gender, teaching
experience, and age were tested for their influence on how the
teachers responded to the items on the seven teacher scales.
Also, aspects of their teaching situation were examined: the
grade they taught, the socioeconomic status of the students, the
geographical region of their school, the setting of the school
(urban, rural, etc.), and the size of the school. When there
were only two levels of a variable, as was the case with gender,
a t-test was used to test the differences in the scale means for
the two levels of the variable. When there were more than two
levels, as was the case with the remaining teacher variables, an
ANOVA was run and an F-test computed. The average item means for
the different levels of the variables can be compared to the
average item mean for each scale reported on Table 3.23.

Gender. In the case of gender, t-tests showed that for

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scales 4 (teaching techniques) and 7 (self-response), the teacher gender made a difference in how the teachers responded to the items on the scales (Table 3.37).

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On the whole, the average item means show that the female teachers reported more frequent use of different teaching techniques and thought student self-response more important than did their male counterparts.

Teaching Experience. The variable, teaching experience, was recoded into five categories: five years or less, 6 to 10 years, 11 to 15 years, 16 to 20 years, and over 20 years. The amount of teaching experience affected responses only on scale 4: teaching techniques (Table 3.38).

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The means for each of the categories show that the more experience teachers had, the more teaching techniques they used, until teachers had 20 or more years of experience. At that point there was a decrease in the use of different techniques (Table 3.39).

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Age. The variable age, like experience, was recoded into five categories: under 29, 30 to 39, 40 to 49, 50 to 59, over 60. This variable affected answers on scale 4, teaching techniques, and scale 6, peer response (Table 3.40).

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Insert Table 3.40 about here

For scale 4, this time the relationship was linear, the older the respondent, the higher the scale mean (Table 3.41).

Insert Table 3.41 about here

Table 3.39 also shows the trends for scale 6, peer response. Again the item mean for the scale shows a steady rise with teacher age which levels off after age 40.

Grade Level. We next examined the response patterns for teachers who taught different grade levels (K-3, 4-6, 7-9, 10-12). In the cases when teachers taught more than one grade level and the grades spanned the categories, the teachers were placed where they taught the most students; when that proved impossible to determine, their responses were treated as missing data. Table 3.42 shows that the grade level taught influenced responses on three scales: 4, 5, and 6.

Insert Table 3.42 about here

The means for the different grade levels on these scales are reported in Table 3.43.

Insert Table 3.43 about here

On scale 4, teaching techniques, teachers of grades 4 to 6 used the techniques more than the other groups. Teacher response (scale 5) was valued more and used more as the grade level of the students increased. Peer response was used most and was found most helpful by teachers of the 4-6 grade range, above the

average for the scale; it was used least and found least helpful by those teaching K-3 and 10-12, below the average for the scale. The teachers of grades 7-9 used peer response an average amount and found it helpful an average amount.

Student Socioeconomic Status.   The next F-tests examine whether teachers teaching large numbers of students of low socioeconomic status answered items on any of the scales differently from those who teach fewer such students. Although it was only possible to obtain a gross sense of socioeconomic status on a questionnaire such as this, we were able to determine the percent of students at the poverty level, students lacking the basic necessities. We recoded this level of the variable as follows: teachers teaching no students lacking the basic necessities; teachers teaching from 1 to 10% such students; those teaching from 11 to 25% such students; those teaching from 26 to 50% such students; and those teaching from 51 to 99% such students.   Then we examined how the different groups of teachers responded to the items on the scales (Table 3.44).

Insert Table 3.44 about here

We found that scale 5, teacher response, was the only scale affected by the socioeconomic status of the students taught. Table 3.45 shows that teachers believe their response less helpful and give them less frequently if they teach more poverty level students.

Insert Table 3.45 about here

The one exception is teachers of from 26 to 50% students at the

poverty level, who give and value their response as much as those who teach 10% or fewer. They both gave an average amount of response and valued it an average amount. The teachers of no poverty level students gave above the average and those teaching 11 to 25% and over 51% poverty level gave less than average and thought the response they gave less helpful to their students.

School Region. The school's location was grouped into the same six geographical regions as in Table 3.2. Region affected the ways the teachers responded only to scale 5, teacher response (Table 3.46).

Insert Table 3.46 about here

Table 3.47 shows that the scale means for the northeast and for non/American foreign schools were high.

Insert Table 3.47 about here

School Area. The other category having to do with school location examines whether the school is in a rural area, a small town, a suburb, a large urban area, a small urban area. Table 3.48 shows the effects of region on the different scales.

Insert Table 3.48 about here

School region affects answers on two scales, scale 1 having to do with the helpfulness of in-process response, and scale 7 having to do with the helpfulness of student self-response. The means for the different regions on scales 1 and 7 can be found in Table 3.49.

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      Insert Table 3.49 about here
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For in-process response, the regions which were not classifiable, valued in-process response most, followed by those from suburban areas and then those from rural and large urban areas. Teachers in small towns and small urban areas valued it least. Self-response was thought more important by teachers in rural areas and then by those in large urban and suburban areas. It was valued least by those in small towns, the non-classifiable areas, and small urban areas.

School Size. The school size had a significant effect only on scale 5, teacher response (Table 3.50).

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Of the four categories of school size (schools with enrollments under 500, between 500 and 999, between 1000 and 2499, and over 2500), the larger the school, the more frequent and helpful was teacher response, with the exception of a drop for teachers in schools with over 2500 enrollment (Table 3.51).

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      Insert Table 3.51 about here
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Teachers gave their students more response than average and found it more helpful than average if they taught in a school with an enrollment of between 1000 and 2499. They found their response less helpful than average and gave it less frequently if they taught in a school with under 500 enrollment. Since the elementary teachers taught in smaller schools and since they

valued response least, this analysis may, in part, be reiterated in the analysis for grade level.

Students

We examined how two personal characteristics of the students affected their responses on the students' scales: gender and ability level. In addition, we looked for effects caused by grade level and geographic region.

Gender. The students' gender had a significant effect on responses on five of the nine scales, four of these at the .001 level (Table 3.52).

Insert Table 3.52 about here

The means on Table 3.52 show that across the board, the females gave the significantly higher scores. On scale 2 females reported that response to their writing was more helpful than males. On scale 3, the scale having to do with who the responder is, the trends were similar. On scale 4, the types of writing taught, the females reported being taught more writing; on scale 7 the females reported more frequent and more helpful teacher response; on scale 8, the females reported more frequent and more helpful peer response.

Ability. Student ability level influenced the students' responses on three of the scales, two at the .001 level (Table 3.53).

Insert Table 3.53 about here

Table 3.53 also shows the means for the levels of ability for the scales. On scales where there were significant differences,

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students of higher ability reported that they wrote more (scale 1), found peer response more helpful and received it more (scale 7), and wrote more in the different writing types (scale 9), than did their lower ability counterparts.

School Region. The geographical region of the student's school only affected scale 9, having to do with self response (Table 3.54).

Insert Table 3.54 about here

The means for scale 9 (Table 3.55) indicate that the students in the South valued self response most; they were followed by students from the northeast and foreign American schools.

Insert Table 3.55 about here

Grade Level. Grade level affected responses on four scales: amount of writing (scale 1), classroom activities (scale 5), topic assignment (scale 6), and peer response (scale 8) (Table 3.56).

Insert Table 3.56 about here

The means for each grade level for the scales affected are reported in 3.57.

Insert Table 3.57 about here

Students reported an increase in writing (scale 1) from grade 7 to 8 to 9, then a decrease in grade 10 (back to the 8th grade level), and finally a steady rise after grade 10 to the highest

level in grade 12. Response on classroom activities (scale 4) followed the same trend. Students judged their peers more helpful (scale 8) as the students' grade level increased, except for the 10th graders who, more than students in any other grade, found their peers least helpful. This trend complements that reported by the teachers (Table 3.42) who indicated a decrease in the use and helpfulness of peer response in grades 10-12. Topic assignment (scale 6) was influenced by grade level but is difficult to interpret because the items were negatively related.

Summary and Discussion

The surveys were centered around finding out how successful teachers of writing (K-12) felt about the helpfulness of different types of response to student writing and how frequently they used different types in their classrooms. In addition, a set of surveys given to students of some of these secondary (7-12) teachers examined their students' perceptions of the helpfulness and frequency of the response they received. To place the teachers' and students' opinions in a larger context, we also asked questions about the backgrounds of the survey participants, the kinds of writing being taught, the amount of writing required, and the teachers' reasons for teaching writing. The last two types of questions (amount of writing and reasons for teaching writing) allowed a comparison between our sample of teachers and those surveyed by Applebee in his more general study of the teaching of writing in the secondary school.

Results revealed, first, that our sample of teachers was different from Applebee's in several important ways. First, our sample had their students writing a great deal, both according to

the teachers' reports and according to the reports of the
secondary students. The teachers reported that the writing
involved the production of more extended pieces, often of a page or
more, significantly more longer pieces and fewer shorter pieces
than reported by the teachers in the Applebee sample. The
students, as well, reported doing significantly more writing for
the class of the survey teacher than for their other classes.
They also reported an increase in writing from grade 7 to 8 to 9,
then a decrease in grade 10 (back to the 8th grade level), and
finally a steady rise after grade 10.

Whereas Applebee's teachers reported teaching writing for
restricted reasons, our sample reported teaching writing
primarily to help their students think, and in achieving this
goal they valued both the form and substance of the piece.

We have reason to believe that our sample contains many of
the most successful and dedicated teachers of writing in our
country (and a few from abroad as well). As a body, they show
off the best current practice and the most sophisticated "teacher
knowledge." At the very least, they have their students write;
there is "time on task."

We next turn to an analysis of these teachers' feelings
about and practices with respect to response to their students'
writing. We first examine what the teachers agree about and what
they disagree about to gain a sense of the state of knowledge in
the field. A look at what their students agree and disagree
about and how their opinions coordinate with their teachers'
gives further information about which aspects of these generally

successful teachers' practices are considered most and least successful by their students.

The most problematic aspect of response proved to be response during the writing process. Our sample of teachers found response given during the writing process to be significantly more helpful to students than response to their final versions. However, they disagreed with each other about the types of response that were most helpful to students during the process. This aspect of response, judged most important, may also be the most difficult to accomplish. Certainly the profession is full of debates about what it means to "teach the writing process." Perhaps adding to the difficulty is the fact that the secondary students believed that the response they received to final versions was significantly more helpful than response during the process. Marshall (1984) discusses the difficulties involved in applying the "process approach" in school settings. He concludes, "To speak of composing processes without reference to the school which shapes them may be to isolate an effect from its cause" (p. 119). Further Applebee (1984) pinpoints two reasons for the difficulties of process instruction in secondary schools. First, he notes that "process-oriented activities are not appropriate to the typical uses of writing in the high school classroom" (p. 187); whereas the teachers in our survey may be reaching for the atypical, the students are bound by expected school conventions. Further, Applebee (1984) feels that "the process approach to writing instruction has been inadequately and improperly conceptualized... [and that] instructional applications have

lacked a framework for integrating process-oriented activities with an analysis of the demands that particular contexts for writing pose for particular students" (p. 188).

The teachers in our survey, we hypothesize, understand the importance of individualizing instruction during the process, but have difficulty figuring out exactly how to accomplish the individualization, given the constraints of the school setting and the expectations their students bring with them. Even when they disagreed about how best to provide for in-process response, they agreed that in-process, teacher-student conferences were extremely helpful to their students. And their students concurred. Although the teachers and students thought conferences helpful at every point in the process, they did not report using them very frequently. It is likely that the organization of the public school, makes having conferences difficult. Undoubtedly the problems are exacerbated at the secondary level, with students on inflexible schedules and with class periods lasting less than an hour.

The teachers had no problems with response to final versions of student writing. They agreed about the relative helpfulness of different types of response to final versions of student writing. At this point in the process, they believed the most effective response came in individual, teacher-led conferences and peer groups, followed by student self assessments (which they considered significantly less helpful than conferences but not significantly less helpful than peer groups). These were followed at a significant distance by their written comments,

with grades coming last. The students, unlike their teachers, preferred written comments at the end of the process significantly more than any other type of response.

Peer response groups were definitely used more frequently and considered more helpful, under a special set of conditions, from both the teachers' and students' points of view. Most striking is the fact that as the teacher's chronological age increased, the more likely he or she was to make use of peer groups. Perhaps the older teachers, further removed from their students in terms of generation, achieved rapport with their students through more extensive peer work. It may also be that older teachers are more secure about their level of control and are both better able to manage the organization of come with small groups and are more willing to relinquish some of their own control. Also striking is the fact that peer groups are considered more effective and are used more with students of certain ages. Teachers of grades 4-6 and then 7-9 valued and used peer response most, and teachers for K-3 and 10-12 valued and used it least. Interestingly, students in grades 7 through 12 judged their peers more helpful as the students' grade level increased, except for the 10th graders who found their peers less helpful than did students in any other grade. Consistent with the trend for some of the other scales, females and higher ability students liked peer response more than their male and lower ability counterparts.

The teachers and students agreed that the most helpful responders were the teachers themselves, with classmates coming next. The students valued their parents' comments more than

their teachers did.

Written response was considered by the teachers more useful
and was given more frequently as the grade level they taught
rose. The teachers likely judged their students would be better
able to comprehend their written comments as the students' age
increased. The students, however, from grades 7-12 did not feel
any differently about written teacher response according to their
grade level. Somewhat disconcerting is the fact that for the
teachers, their written response patterns varied depending on the
socioeconomic level of the students they taught. Generally, the
more students at poverty level that the teacher taught, the less
frequent and less helpful teacher written response was seen to
be. However, those teachers with classes of between 26 and 50%
of such students offered an exception to this trend. It is
important to note, though, that there was no other differential
trend related to student socioeconomic status.

With respect to other particular classroom techniques, the
teachers agreed on the importance of using talk about writing
before writing and of responding to strengths as well as
weaknesses in their students' work. The students agreed that
their teachers carried out these activities. Surprising is the
fact that the teachers reported relatively infrequent publishing
of their students' writing. The teachers disagreed with one
another about the importance of marking every problem in student
writing, about how often they assigned grades to finished pieces,
and about how often they sequenced writing assignments. The
students reported that their teachers almost always gave them

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grades and wrote comments on their completed writings. It is possible that fashionable trends in the field may at some points have gotten confused with actual practice. Certainly written comments and grades have received "bad press" lately in professional journals; however, the institutional pressures of schools and pressures from the community may in fact make it difficult to relinquish these practices. Thus, teachers may be confused in their reports of what they do in an area such as this.

Another area of confusion in the profession has to do with the types of writing taught, the curriculum. And this is another area where the literature in the profession and the pressures of the schools and the community may come into conflict. The teachers showed no patterns in teaching different types of writing. Those who said they were likely to emphasize one type of writing did not necessarily report emphasizing another. Curious is the fact that the secondary students, unlike their teachers, had a consistent sense of the types of writing they were producing. They said that they wrote mostly analytic essays, and then next most frequently they reported writing fiction and personal experience essays. They said they wrote significantly less frequently to explore ideas. Less frequent still was correspondence with the teacher, and least frequent of all was writing journals for themselves. They disagreed about the amount of short report writing. It seems ironic that the teachers, as a group, did not have a coherent sense of the types of writing they were teaching, whereas their students did.

In the next chapters, with the detailed look at response in

the classrooms of two successful ninth grade teachers, we attempt
to understand the nature of the response process. We pay
particular attention to response during the writing process, the
type of response that comprised well over 90% of the response
that we observed and the type of response that proved most
problematic to the survey teachers. We focus on how in-process
response is accomplished in the classroom context, how much of it
is individualized, what values underlie the response that is
given, and how the student and the teacher understand the
classroom events. We aim to understand both points of conflict
and points of agreement. We do not attend to the issue of the
curriculum, types of writing taught; rather, we control our study
and examine only the teaching of analytic writing, the type of
writing the students agree they do the most.

Footnotes for Chapter 3

1 The numbers in parentheses refer to question numbers on the Teacher Surveys in Appendix 3. The numbers are keyed to the items that formed the basis for the original attempts to form the scale.

2 A Spearman-Brown split-half correlation coefficient was used for this scale instead of alpha. The negative relationship between the two items made the alpha uncomputable.

Tables in Chapter III

Table 3.1

Characteristics of Sampled Teachers

	Percent of Teachers Reporting			
	Elementary (n =191)	Secondary (n = 369)	All (n = 560)	Chi-square tests Elem.vs.Sec
Education a				
Undergrad. major:				
English	12.6	61.2	44.7	212.95***
Education	61.6	10.6	27.9	(df = 7)
Other	25.8	28.2	27.4	
	(n = 190)	(n = 369)	(n = 559)	
MA				
Yes	52.1	67.5	62.5	12.62***
	(n = 190)	(n = 369)	(n = 559)	(df = 1)
working on	59.5	55.6	57.8	.320
	(n = 90)	(n = 116)	(n = 206)	(df = 1)
Major area				
English	10.6	52.9	39.7	81.58***
Education	76.8	35.4	48.2	(df = 7)
Other	12.5	11.7	12.1	
	(n = 142)	(n = 314)	(n = 456)	
PhD				
Yes	3.3	2.8	3.0	.08
	(n = 182)	(n = 351)	(n = 534)	(df = 1)
working on	11.4	13.1	12.5	.25
	(n = 149)	(n = 282)	(n = 431)	(df = 1)
Major area				
English	4.3	47.8	33.3	16.45*
Education	95.6	45.7	58.7	(df = 7)
Other	...	6.5	3.7	
	(n = 23)	(n = 46)	(n = 69)	
Gender				
Female	86.8	77.1	80.5	7.52**
	(n = 191)	(n = 369)	(n = 560)	(df = 1)
Age				
Under 30	7.7	5.3	6.1	1.73
30 - 39	40.3	40.3	40.2	(df = 4)
40 - 49	38.4	40.1	39.5	
50 - 59	12.3	11.7	11.5	
	1.5	2.7	2.1	
	(n = 190)	(n = 369)	(n = 559)	

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	AVERAGES			
	Elementary	Secondary	All	T-tests
Yrs teach- ing exper- ience	13.33 (sd=6.31) (n = 191)	14.35 (sd=6.69) (n = 369)	14 (sd=) (n = 560)	-1.77 (df=404)
Age	40.79 (sd=8.04) (n = 190)	41.26 (sd=7.94) (n = 369)	41.10 (sd=7.97) (n = 559)	.66 (df = 377)

a

For the three questions asking teachers about their major,
there were originally eight categories. Since relatively few
teachers majored in any discipline other than English or
education, the remaining six categories for major were
collapsed into the category "other" for purposeds of reporting
percentages. For the Chi-square tests, all categories were
used and so there are 7 degrees of freedom.

t p < .05. tt p < .01. ttt p < .001.

Table 3.2

Characteristics of Sampled Schools and Classes

| Characteristics | Percent of Teachers Reporting | | | Chi-square tests |
	Elemen-tary (n=191)	Second-ary (n=369)	All (n=560)	
Region				
Northeast	11.8	10.8	11.1	.25
North central	19.8	21.1	20.6	(df=5)
South	29.4	29.6	29.6	
West	33.2	33.0	33.0	
Foreign/American	2.7	2.5	2.1	
Foreign/Non-American	3.2	3.0	3.1	
	(n=187)	(n=361)	(n=548)	
Metropolitan status				
Rural	9.6	7.6	8.3	1.00
Small town	31.4	31.0	31.1	(df=5)
Suburban	28.7	30.7	30.0	
Urban-large	10.6	12.0	11.5	
Urban-not large	15.4	14.7	14.9	
Other	4.3	4.1	4.1	
	(n=188)	(n=368)	(n=556)	
School type				
Public	93.7	92.6	93.0	.41
Private, non-parochial	4.2	4.4	4.3	(df=2)
Parochial	2.1	3.0	2.7	
	(n=191)	(n=367)	(n=558)	
Enrollment				
Under 500	60.1	19.2	33.4	117.46**
500 - 999	33.0	36.2	35.1	
1000 - 2499	6.9	42.1	29.9	(df=3)
2500+	0	2.5	1.7	
	(n=188)	(n=354)	(n=542)	

| Characteristics | Average Percent of Teachers Reporting Student Income at Each Level | | | T-test |
	Elementary (n=191)	Secondary (n=369)	All (n=5s0)	
Student SES a in selected class				
Well-to-do	30.0	35.8	33.8	-1.88 (df=376)
Basic necessities	57.2	56.1	56.5	.38 (df=379)
Less than basics	12.8	9.0	9.7	3.07* (cf=283)
	(n=186)	(n=365)	(n=551)	

Percent of Teachers Reporting

	Usual secondary teacher	This Teacher
Normal class load		
4 classes or below	5.4	34.1
5 classes	56.7	47.7
6 classes	26.9	16.3
7 classes or above	1.1	1.9
	(n=279)	(n=359)

a
Since the the answers for SES (socioeconomic status) were
originally reported in percentages, t-tests were computed for each level
of the variable.

* p .01. ** p < .001.

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Table 3.3

<u>Characteristics of Elementary Classes: Grade Levels</u>

	Percent of Teachers Reporting
Grade Levels	
1	12.6
2	14.2
3	20.5
4	30.0
5	36.3
6	33.3
above 6	6.8
	(n=190)
Classes with mixed grades	
One grade only	66.3
1 only	6.8
2 only	5.8
3 only	8.4
4 only	13.7
5 only	14.2
6 only	17.4
Two adjacent grades combined	19.0
1-2	1.1
2-3	1.6
3-4	4.2
4-5	3.7
5-6	8.4
More than two grades or two non-adjacent grades combined	14.7

Table 3.4

Characteristics of Secondary Classes

Current teaching situation	Percent of Teachers Reporting	
	All classes	Selected class
Subject area		
English	90.4	93.6
Social studies	4.4	2.6
Other	5.2	1.8
	(n=365)	(n=341)
Grade levels		
pre-7	2.4	1.9
7	19.9	17.7
8	23.0	23.1
9	18.0	16.1
10	13.6	13.6
11	23.8	24.8
12	27.6	28.6
	(n=367)	(n=367)
Classes with mixed grades		
One grade only	77.9	80.4
pre-7 only	1.4	0
7 only	15.6	13.9
8 only	19.7	20.7
9 only	12.4	12.5
10 only	6.6	7.4
11 only	9.7	10.6
12 only	12.5	15.3
Two adjacent grades combined	13.0	11.2
pre-7 - 7	0.05	0
7 - 8	2.6	2.2
8 - 9	0.09	0.3
9 - 10	0.08	0
10 - 11	0.08	0.5
11 - 12	7.9	8.2
More than two grades or two non-adjacent grades combined	9.0	8.4

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Current teaching situation	Percent of Teachers Reporting	
	All classes	Selected class
Class status		
Required	68.4	69.5
Option in required area	18.4	17.9
Elective	14.4	12.6
	(n=369)	(n=364)
Class length		
Year long	75.6	75.5
Semester	20.3	21.5
Other	4.1	3.0
	(n=369)	(n=367)

(table continues)

Table 3.5

<u>Comparisons between Elementary and Secondary Classes</u>

	Percent of Teachers Reporting			
	Elementary (n=191)	Secondary (n=369)		
		All Classes	Selected Class	Tests of significance
Ability level of students				
Above average	33.2	32.5	35.2	
Average	45.7	24.8	25.5	
Below average	21.2	14.4	13.5	-----
Mixed	not appl (n=187)	28.3 (n=369)	25.8 (n=364)	
Teach writing	-----	95.1 (n=369)	100.0 (n=365)	-----
Use computer	44.3 (n=185)	19.5 (n=369)	21.1 (n=365)	Chi-square = 32.16‡ (df=1)
Percent non-native speakers of English taught	5.1 (n=186)	5.4 (n=366)	---	T-test = -.20 (df=334)

	Medians				Chi-square tests a
	Elementary teachers	Secondary teachers		All teachers	
		Usual Class	Focal Class		a) 3.51 (df=1)
Class size	26.41 (n=182)	24.98 (n=367)	26.46 (n=361)	25.44 (n=549)	b)18.83‡ (df=1)

a
The first chi-square (a) compares the elementary classes with the secondary
focal classes. The second chi-square (b) compares the elementary classes with
the teachers' reports of the usual enrollment in a secondary class at the
teacher's school.

‡ p < .001.

Table 3.4

Characteristics of Sampled Students

Characteristics	Percent Students Reporting
Gender	
Female	50.6
Male	49.4
	(n = 706)
Grade level	
below 7	2.3
7	12.7
8	21.5
9	14.9
10	8.8
11	19.4
12	20.5
	(n = 707)
Grades in sampled class	
A	40.1
B	35.2
C	19.6
Below C or other	5.1
	(n = 710)

Percent Reporting

a Expectations	High Achieving Students	Low Achieving Students	All Students	Secondary Teachers
Plans after graduation				
None past high school	10.9	25.9	19.3	22.8
Vocational school	5.4	3.4	4.4	14.0
1 or 2 yrs of college	6.9	15.0	11.0	18.5
At least 4 yrs college	76.5	53.8	66.3	44.3
	(n=349)	(n=353)	(n=702)	(n=354)
Chi-square test	49.47% (df = 3)			

a Differences between the students' and teacher's responses
cannot be determined because the number of categories for this
variable differed across the questionnaires. On the student
questionnaire there were six categories, the additional categories
being specifications of the category "none past high school" which
included work fulltime, work and then go to college, and military
service. Percentage comparisons were made across the categories by
combining these three student categories and including them in the
category "none past high school."

* p .001.

Table 3.7

Amount and Length of Writing: In-Class and Out of Class

	In-Class		Out-of-Class		T-tests [a]
	Elementary (n=191)	Secondary (n=368)	Elementary (n=189)	Secondary (n=367)	
Percent answering that writing is occurring	96.9	87.0	59.8	68.7	a) -9.97 ** (df=188) b) -6.19 ** (df=366)
Chi-square tests (df=1)	13.02 **		3.97 *		

Percent Teachers Reporting 'Yes'

	In-Class		Out-of-Class		
	Elementary (n = 185)	Secondary (n = 320)	Elementary (n = 113)	Secondary (n = 252)	Chi-square tests b (df = 1)
Copying, note-taking or sentences	46.9	42.6	23.9	11.6	a) .88 b) 8.88 **
Up to 250 words (one page)	72.1	59.3	51.4	25.5	a) 8.07 * b) 22.90 **
251-500 words (one-two pages)	29.6	26.5	37.6	33.9	a) .55 b) .47
501-1000 words (two-four pages)	6.7	3.8	19.3	38.6	a) 2.11 b) 12.95 **
Over 1000 words (more than four pages)	2.2	.6	5.5	13.1	a) 2.46 b) 4.60

[a]
  The first T-test (a) measures the difference in the means of the elementary students doing in-class writing versus those doing out-of-class writing. The next t-test (b) compares the mean of the secondary students doing in-class writing with those doing out of class writing.

[b]
  The first Chi-square test (a) measures the difference in elementary and secondary in-class; the second (b) measures the difference between elementary and secondary out-of-class.

* p < .05. ** p < .001.

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Table 3.8

Length of Out-of-Class Writing: Secondary Sample and Applebee's Secondary English

Sample

Percent Teachers Reporting "Yes"

	Secondary n = 252	Applebee Sec. Eng. n = 139	Chi-Square Test-- df = 1
Up to 250 words (one page)	25.5	59.7	44.62 **
251 to 500 words (one to two pages)	33.9	46.8	6.30 *
501 to 1000 words (two to four pages)	38.6	10.08	35.74 **
Over 1000 words (more than 4 pages)	13.1	3.6	9.21 **

* p < .05.   ** p < .001.

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Table 3.9

Reasons Elementary Teachers Teach Writing: Factor Principal Component Analysis with Varimax Rotation

N = 189

	FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4	FACTOR 5	FACTOR 6
To remember information	-0.13247	-0.23936	-0.13261	-0.15891	-0.06453	-0.85827
To correlate experience with topic	-0.09155	0.42025	-0.41289	-0.13967	0.61483	0.29435
To test learning of content	0.22343	0.00046	0.16257	0.70516	0.33134	-0.13470
To share imaginative experiences	0.13000	0.13490	-0.14676	-0.09681	-0.84346	0.04075
To summarize class material	0.16879	0.05042	0.83606	0.06535	0.10337	0.05463
To express feelings	-0.19572	-0.40088	-0.09604	-0.18536	-0.05258	0.69531
To explore out-of-class material	-0.36522	0.13401	0.61039	-0.36116	-0.07687	0.01622
To practice writing mechanics	0.36341	-0.65115	-0.13625	-0.19967	0.31862	-0.06738
To force thinking	-0.70577	0.00635	-0.16850	0.06975	0.04253	-0.01445
To apply concepts to new situations	0.04955	0.80727	0.04492	-0.29658	0.07322	-0.03309
To teach proper essay form	0.79249	-0.06074	-0.11766	0.08978	-0.09659	-0.02574
To test clear expression	-0.19938	-0.16329	-0.21153	0.73036	-0.19806	0.14449
PERCENT OF VARIANCE	16.2%	13.4%	12.1%	10.5%	10.4%	9.9%

Note. Variable scores loading on each factor are underlined.

Table 3.10

Reasons Secondary Teachers Teach Writing: Principal Component Factor Analysis with

Varimax Rotation

N = 367

	FACTOR 1	FACTOR 2	FACTOR 3	FACTOR 4
To remember information	0.16719	0.65089	-0.07203	0.38562
To correlate experience with topic	-0.10127	-0.15751	0.72130	-0.21756
To test learning of content	-0.06805	0.20103	0.06542	-0.78674
To share imaginative experiences	0.03936	-0.71723	-0.09056	0.28536
To summarize class material	-0.05197	0.60737	-0.14633	-0.00166
To express feelings	-0.03234	-0.53533	-0.39647	0.31889
To explore out-of-class material	0.62963	0.04987	0.26431	0.08647
To practice writing mechanics	-0.56529	-0.02761	-0.23184	0.42028
To force thinking	0.59286	0.07451	-0.14862	0.03563
To apply concepts to new situations	0.36793	0.00401	0.64676	0.12267
To teach proper essay form	-0.75553	0.12208	-0.01978	-0.05399
To test clear expression	-0.02081	-0.21490	-0.55755	-0.56943
PERCENT OF VARIANCE	18.2%	14.9%	12.1%	10.4%

Note. Variable scores loading on each factor are underlined.

Table 3.11

Reasons for Asking Students to Write

	Percent of Teachers Rating as One of Two "Most Important"			
Reasons List 1	Elementary (n=189)	Secondary (n=367)	Applebee's Sec. Eng. (n=140)	Chi-Square a Tests (df=2)
To help students remember information	13.8	14.2	18.6	a) .02 b) 1.51
To correlate personal experience with topic	44.4	64.3	47.1	a) 20.14 ‡‡ b) 12.47 ‡‡
To test students' learning of content	3.2	16.6	45.7	a) 21.28 ‡‡ b) 45.80 ‡‡
To share imaginative experiences	68.8	42.4	30.0	a) 35.20 ‡‡ b) 1.74
To summarize material covered in class	4.8	7.6	13.6	a) 1.65 b) 4.28
To allow students to express feelings	66.7	55.3	38.6	a) 6.66 ‡ b) 11.31 ‡‡

Percent of Teachers Rating as
One of Two "Most Important"

List 2 b	Elementary (n=189)	Secondary (n=367)	Applebee's Sec. Eng. (n=140)	Chi-Square Tests (df=2)
To explore material not covered in class	12.3	6.0	5.0	a) 6.65 * b) .19
To practice writing mechanics	20.9	12.0	46.8	a) 7.72 * b) 72.04 **
To force students to think for themselves	65.8	70.1	44.0	a) 1.08 b) 29.73 **
To clarify what has been learned by applying concepts	44.9	46.2	22.0	a) .08 b) 25.49 **
To teach proper form for writing	16.0	20.7	27.7	a) 1.71 b) .81
To test students' ability to express themselves clearly	42.2	47.0	61.0	a) 1.14 b) 8.00 *

a
   The first Chi-Squares (a) contrast the elementary and secondary teachers in
this sample; the second Chi-Squares (b) contrast the secondary sample here with
Applebee's secondary English teachers. There are two degrees of freedom because
there are two groups of teachers and a three point scale.
b
   For the second list, n=141 for Applebee's sample.

* $p < .05$.   ** $p < .001$.

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Table 3.12

Helpfulness of Types of Response during the Writing Process: Agreement for Teachers

		MEANS	STD DEV	CORRECTED ITEM-TOTAL CORRELATION	RESCALED CORRECTED ITEM-TOTAL CORRELATION
Q1	HELPFULNESS RESPONSE ON EARLY DRAFTS	3.71	.53	.43	.45
Q1A	INDIVID CONF W TEACH ON EARLY DRAFT	3.71	.54	.31	.45
Q1B	PEER GROUP REACTION TO EARLY DRAFT	3.37	.70	.09	
Q1C	TEACHER COMMENTS ON EARLY DRAFT	2.86	.89	.30	
Q1D	TEACHER GRADES ON EARLY DRAFT	1.56	.77	.13	
Q1E	STUDENT SELF ASSESS ON EARLY DRAFT	3.16	.74	.19	

N = 560

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Table 3.13

Comparison of Teachers' Judgements about the Helpfulness of Response

during the Process versus Response to Final Versions

	Mean helpfulness (4 = most helpful; 1 = least helpful)	T-test
Response during the Process	3.72 (s.d. = .52)	1.89 * (df = 498)
Response to Final Versions	3.26 (s.d. = .70)	

* $p < .001$.

Table 3.14

Helpfulness of Types of Response after the Writing is Completed: Agreement for Teachers

		MEANS	STD DEV	CORRECTED ITEM-TOTAL CORRELATION
Q2	HELPFULNESS RESPONSE ON COMPL WRITING	3.27	.66	.57
Q2A	INDIVID CONF W TEACH ON COMPL. WRITING	3.42	.66	.43
Q2B	PEER GROUP REACTION TO COMPL WRITING	3.36	.70	.33
Q2C	TEACHER COMMENTS ON COMPL WRITING	2.91	.86	.50
Q2D	TEACHER GRADES ON COMPL WRITING	2.56	.88	.31
Q2E	STUDENT SELF ASSESS ON COMPL WRITING	3.33	.69	.31

N = 560

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Table 3.15

Helpfulness of Response from Different Respondents: Agreement for Teachers

		MEANS	STD DEV	CORRECTED ITEM- TOTAL CORRELATION
Q3	HELPFULNESS RESPONSE FROM DIFF PEOPLE	3.51	.56	.47
Q3A	HELPFUL RESPONSE FROM CLASSMATES FRIENDS	3.48	.62	.28
Q3B	HELPFUL RESPONSE FROM PARENTS	2.89	.68	.45
Q3C	HELPFUL RESPONSE FROM TEACHER	3.61	.52	.27
Q3D	HELPFUL RESPONSE FROM OTHER TEACHERS	3.12	.66	.49
Q3E	HELPFUL RESPONSE FROM OTHER ADULTS	2.99	.66	.54

N = 560

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Table 3.16

Response to Student Writing: Agreement for Teachers

		CORRECTED ITEM-TOTAL CORRELATION	CORRECTED ITEM-TOTAL CORRELATION
Q1	HELPFULNESS RESPONSE ON EARLY DRAFTS	0.28	0.22
Q1A	INDIVID CONF W TEACH ON EARLY DRAFT	0.16	0.13
Q1B	PEER GROUP REACTION TO EARLY DRAFT	0.19	0.09
Q1C	TEACHER COMMENTS ON EARLY DRAFT	0.21	0.28
Q1D	TEACHER GRADES ON EARLY DRAFT	0.08	0.15
Q1E	STUDENT SELF ASSESS ON EARLY DRAFT	0.21	0.18
Q2	HELPFULNESS RESPONSE ON COMPL WRITING	0.41	0.41
Q2A	INDIVID CONF W TEACH ON COMPL WRITING	0.29	0.32
Q2B	PEER GROUP REACTION TO COMPL WRITING	0.31	0.23
Q2C	TEACHER COMMENTS ON COMPL WRITING	0.35	0.42
Q2D	TEACHER GRADES ON COMPL WRITING	0.24	0.33
Q2F	STUDENT SELF ASSESS ON COMPL WRITING	0.35	0.29
Q3	HELPFULNESS RESPONSE FROM DIFF PEOPLE	0.32	
Q3A	HELPFUL RESPONSE FROM CLASSMATES FRIENDS	0.28	
Q3B	HELPFUL RESPONSE FROM PARENTS	0.3	
Q3C	HELPFUL RESPONSE FROM TEACHER	0.34	
Q3D	HELPFUL RESPONSE FROM OTHER TEACHERS	0.38	
Q3E	HELPFUL RESPONSE FROM OTHER ADULTS	0.35	

N = 560

Table 3.17

<u>Types of Writing Taught: Agreement for Elementary Teachers</u>

		MEANS	STD DEV	CORRECTED ITEM-TOTAL CORRELATION	RESCALED CORRECTED ITEM-TOTAL CORRELATION
Q11A	WRITING FOR ONESELF	2.01	.93	.14	.33
Q11B	WRITING FOR CORRESPONDING	1.87	.72	.29	.28
Q11C	WRITING TO CONVEY PERSONAL EXPERIENCE	2.47	.88	.30	.28
Q11D	WRITING FOR AESTHETIC EXPERIENCE	2.30	.78	.17	
Q11E	WRITING TO DISCOVER IDEAS	2.16	.96	.26	.24
Q11F	WRITING TO PRESENT FACTS	1.69	.84	.13	
Q11G	WRITING TO ANALYZE IDEAS	1.11	1.01	.19	

N = 191

Table 3.18

Types of Writing Taught: Agreement for Secondary Teachers

		MEANS	STD DEV	CORRECTED ITEM-TOTAL CORRELATION
Q11A	WRITING FOR ONESELF	1.87	.94	.21
Q11B	WRITING FOR CORRESPONDING	1.32	.81	.31
Q11C	WRITING TO CONVEY PERSONAL EXPERIENCE	2.18	.94	.18
Q11D	WRITING FOR AESTHETIC EXPERIENCE	1.78	.86	.18
Q11E	WRITING TO DISCOVER IDEAS	2.09	.92	.31
Q11F	WRITING TO PRESENT FACTS	1.62	.88	.06
Q11G	WRITING TO ANALYZE IDEAS	1.99	1.21	-.22

N = 369

Note. What is labelled Question 11 here is the same as Question 12 on the
Secondary Questionnaire (Appendix 3). The numbers from the Elementary
Questionnaire are used for the analysis.

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Table 3.19

Frequency of Teaching Techniques: Agreement for Teachers

		MEANS	STD DEV	ITEM- TOTAL CORRELATION	RESCALED ITEM- TOTAL CORRELATION
Q15	TOPIC INTRO W INCLASS DISCUSSION	3.79	.50	.22	.25
Q16	USE EXAMPLES OF PROF WRITING	2.60	.83	.25	.20
Q17	MAKE AWARE OF AUDIENCE	3.38	.74	.39	.42
Q19	FOCUS ON SELECTED PROBLEMS	3.39	.73	.29	.32
Q19	USE EXAMPLES OF STUDENT WRITING	3.18	.78	.38	.42
Q20	STUDS WORK IN PEER GROUPS	2.98	.93	.36	.42
Q21	COMMENTS ON ROUGH DRAFTS	3.36	.78	.35	.43
Q22	MARK PROB-ERR ON FINISHED WRITING	1.69	.92	.13	
Q23	ASSIGN GRADES TO FINISHED WRITING	2.83	1.12	.03	
Q24	RESPOND ABOUT STRENGTHS-WEAKNESSES	3.66	.57	.32	.21
Q25	ASSIGNMENTS SEQUENCED BY DESIGN	3.05	.94	.29	
Q26	PUBLISH STUDENT WRITING	2.75	.84	.22	.38
Q27	INDIVIDUAL STUDENT CONFERENCES	2.73	.82	.26	.38

N = 560

Note. The question numbers correspond to the item numbers on the Elementary
Questionnaire (Appendix 3).

Table 3.20

Written Response from Teachers: Agreement for Teachers

		MEANS	STD DEV	CORRECTED ITEM-- TOTAL CORRELATION
Q1C	TEACHER COMMENTS ON EARLY DRAFT--HELPFULNESS	2.86	.89	.41
Q1D	TEACHER GRADES ON EARLY DRAFT--HELPFULNESS	1.56	.77	.42
Q2C	TEACHER COMMENTS ON COMPLETED WRITING--HELPFULNESS	2.91	.86	.47
Q2D	TEACHER GRADES ON COMPLETED WRITING--HELPFULNESS	2.56	.88	.55
Q22	MARK PROB-ERR ON FINISHED WRITING--FREQUENCY	1.69	.92	.35
Q23	ASSIGN GRADES TO FINISHED WRITING--FREQUENCY	2.83	1.12	.44

N = 560

Table 3.21

Response from Peers: Agreement for Teachers

		MEANS	STD DEV	CORRECTED ITEM- TOTAL CORRELATION
Q1B	PEER GROUP REACTION TO EARLY DRAFT--HELPFULNESS	3.37	.70	.54
Q2B	PEER GROUP REACTION TO COMPL WRITING--HELPFULNESS	3.36	.70	.35
Q3A	HELPFUL RESPONSE FROM CLASSMATES FRIENDS	3.48	.62	.54
Q20	STUDENTS WORK IN PEER GROUPS--FREQUENCY	2.98	.93	.39

N = 560

Table 3.22

Helpfulness of Response from Writer: Agreement for Teachers

		MEANS	STD DEV	CORRECTED ITEM- TOTAL CORRELATION
Q1E	STUDENT SELF ASSESSMENT ON EARLY DRAFT	3.16	.76	.36
Q2E	STUDENT SELF ASSESSMENT ON COMPL WRITING	3.33	.69	.36

N = 560

Table 3.23

Teacher Scales: Summary of Means, Standard Deviations and Variance

	Number of Items	Alpha	Scale Mean (sd)	Scale Variance	Average "Item Mean & SD" (Divided by no. items)
S1 IN-PROC. RESPONSE	2	.62	7.41 (.91)	.82	3.71 (0.46)
S2 END PROC RESPONSE	6	.67	18.85 (2.75)	7.58	3.14 (0.46)
S3 RESPONDER	6	.69	19.60 (2.32)	5.36	3.27 (0.39)
S4 TEACHING TECH.	10	.69	31.81 (3.88)	15.05	3.18 (0.39)
S5 TCHER RESPONSE	6	.70	14.42 (3.47)	12.06	2.40 (0.58)
S6 PEER RESPONSE	4	.66	13.19 (2.10)	4.39	3.30 (0.52)
S7 SELF RESPONSE	2	.53	6.48 (1.19)	1.42	3.24 (0.60)

N = 560

Table 3.24

Correlations of Scales: All Teachers

	S1	S2	S3	S4	S5	S6	S7
	IN-PROC. RESPONSE	END PROC. RESPONSE	RESPOND-ER	TEACHING TECH.	TCHER RESPONSE	PEER RESPONSE	SELF RESPONSE
S1 IN-PROC. RESPONSE	1.0000 (537) P=######	-0.0255 (463) P=0.292	0.2080 (403) P=0.000	0.1969 (529) P=0.000	0.0689 (498) P=0.062	0.0797 (516) P=0.035	0.1304 (519) P=0.001
S2 END PROC RESPONSE	-0.0255 (463) P=0.292	1.0000 (467) P=######	0.2716 (376) P=0.000	0.1677 (462) P=0.000	0.4723 (446) P=0.000	0.2935 (457) P=0.000	0.3588 (461) P=0.000
S3 RESPONDER	0.2080 (403) P=0.000	0.2716 (376) P=0.000	1.0000 (408) P=######	0.2376 (404) P=0.000	-0.0162 (385) P=0.375	0.3966 (401) P=0.000	0.2550 (402) P=0.000
S4 TEACHING TECH.	0.1969 (529) P=0.000	0.1677 (462) P=0.000	0.2376 (404) P=0.000	1.0000 (550) P=######	-0.0647 (510) P=0.072	0.5135 (529) P=0.000	0.1957 (531) P=0.000
S5 TCHER RESPONSE	0.0689 (498) P=0.062	0.4723 (446) P=0.000	-0.0162 (385) P=0.375	-0.0647 (510) P=0.072	1.0000 (516) P=######	-0.1953 (504) P=0.000	-0.0643 (506) P=0.074
S6 PEER RESPONSE	0.0797 (516) P=0.035	0.2935 (457) P=0.000	0.3966 (401) P=0.000	0.5135 (529) P=0.000	-0.1953 (504) P=0.000	1.0000 (536) P=######	0.3246 (522) P=0.000
S7 SELF RESPONSE	0.1304 (519) P=0.001	0.3588 (461) P=0.000	0.2550 (402) P=0.000	0.1957 (531) P=0.000	-0.0643 (506) P=0.074	0.3246 (522) P=0.000	1.0000 (539) P=######

Note. (COEFFICIENT / (CASES) / SIGNIFICANCE). A value of 99.0000 is printed if a coefficient cannot be computed.

Table 3.25

Amount of Writing for This Class: Agreement for Secondary Students

		MEANS	STD DEV	CORRECTED ITEM- TOTAL CORRELATION
Q1	WRITE FOR THIS CLASS	2.61	.54	.41
Q2	WRITE FOR CLASS COMPARED WITH OTHER CLASSES	4.25	.95	.41

N = 715

Table 3.26

Helpfulness of Types of Response during the Writing Process and to Final Versions: Agreement for Secondary Students

		MEANS	STD DEV	CORRECTED ITEM- TOTAL CORRELATION
Q28	COMMENTS ON WRITING BEFORE COMPLETION	3.30	.96	.44
Q28A	TALK W TEACHER BEFORE PAPER COMPLETED	3.20	1.16	.48
Q28B	TALK W STUDENTS BEFORE PAPER COMPLETE	2.77	.98	.31
Q28C	WRITTEN COMMENTS FROM TEACHER BEFORE COMPLETE	2.97	1.32	.46
Q28D	GRADES GIVEN BEFORE PAPER COMPLETED	1.78	1.53	.39
Q28E	TEACH ASKS FOR COMMENTS BEFORE COMPLETE	2.11	1.44	.53
Q29	COMMENTS ON COMPLETED WRITING	3.44	.81	.42
Q29A	TALK W TEACHER ABOUT COMPLETED WRITING	2.98	1.28	.52
Q29B	TALK W STUDENTS ABOUT COMPLETED WRITING	2.35	1.19	.43
Q29C	WRITTEN COMMENTS FROM TEACH ON COMP WRITING	3.34	.92	.41
Q29D	GRADES GIVEN TO COMPLETED WRITING	3.03	1.03	.38
Q29E	OWN COMMENTS ON COMPLETED WRITING	2.07	1.44	.54

N = 715

Table 3.27

Comparison of Students' Judgments about the Helpfulness of Response

during the Process versus Response to Final Versions

	Mean helpfulness (4 = most helpful; 1 = least helpful)	T-test
Response during the Process	3.30 (s.d. = .96)	-3.23 # (df = 711)
Response to Final Versions	3.44 (s.d. = .82)	

# p < .001.

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Table 3.28

Helpfulness of Response from Different Responders: Agreement for Secondary Students

		MEANS	STD DEV	CORRECTED ITEM- TOTAL CORRELATION
Q30	COMMENTS ON WRITING FROM OTHERS	2.80	1.09	.45
Q30A	COMMENTS FROM FRIENDS ABOUT WRITING	2.75	1.09	.49
Q30B	COMMENTS FROM PARENTS ABOUT WRITING	2.58	1.33	.55
Q30C	COMMENTS FROM TEACH ABOUT WRITING	3.60	.70	.39
Q30D	COMMENTS FROM OTHER TEACHERS	2.25	1.55	.59
Q30E	COMMENTS FROM OTHER ADULTS	1.98	1.49	.67
Q30F	COMMENTS FROM BROTHERS-SISTERS	1.62	1.45	.56

N = 715

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Table 3.29

Types of Writing Taught: Agreement for Secondary Students

		MEANS	STD DEV	CORRECTED ITEM- TOTAL CORRELATION
Q9	TIME WRITING JOURNALS FOR SELF	1.47	1.21	.37
Q10	TIME WRITING BETWN SELF AND TEACHER	1.57	1.23	.32
Q11	TIME WRITING PERSONAL EXPER ESSAYS	2.03	1.18	.43
Q12	TIME WRITING POEMS, PLAYS, ETC	2.05	1.29	.33
Q13	TIME WRITING TO FIND NEW IDEAS	1.85	1.18	.43
Q15	TIME WRITING PERSONAL ESSAYS	2.33	1.20	.28

N = 715

Table 3.30

Frequency of Classroom Activities: Agreement for Secondary Students

		MEANS	STD DEV	CORRECTED ITEM-TOTAL CORRELATION	RESCALED CORRECTED ITEM-TOTAL CORRELATION
016	TEACH WRITE COMMENTS BEFORE	2.64	1.08	.29	.28
017	TEACH WRITE COMMENTS ON COMPLETED	3.30	.95	.32	.33
018	TEACH TALK ABOUT WRITING BEFORE	2.97	.98	.50	.50
019	TEACH TALK ABOUT COMPLETED WRITING	2.79	.97	.53	.54
020	STUDENTS TALK ABOUT WRITING BEFORE	2.98	.95	.38	.38
021	STUDENTS TALK ABOUT COMPLETED WRITING	2.54	1.01	.40	.39
022	RECEIVE GRADES ON COMPLETED WRITING	3.59	.82	.20	.19
023	TEACH INFORM ABOUT WRITERS AUDIENCE	2.25	1.08	.30	.30
024	MAKE UP OWN TOPIC TO WRITE ABOUT	2.70	.98	-.01	
025	TEACH GIVE TOPIC TO WRITE ABOUT	2.72	.96	-.02	
026	CLASS DISCUSSION ABOUT TOPIC	3.17	.89	.32	.30
027	TEACH COMMENT ON STRONG-WEAK WRITING	3.30	.87	.49	.50

N = 715

Table 3.31

<u>Writing Topic Assignment:</u> <u>Agreement for Secondary Students</u>

		MEANS	STD DEV	CORRECTED ITEM- TOTAL CORRELATION
Q24	MAKE UP OWN TOPIC TO WRITE ABOUT	2.70	0.98	-0.61
Q25	TEACH GIVE TOPIC TO WRITE ABOUT	2.72	0.96	-0.61

N = 715

Table 3.32

Helpfulness and Frequency of Teacher Response: Agreement for Secondary Students

		MEANS	STD DEV	CORRECTED ITEM- TOTAL CORRELATION
Q16	TEACH WRITE COMMENTS BEFORE	2.64	1.08	0.38
Q17	TEACH WRITE COMMENTS ON COMPLETED	3.30	0.95	0.25
Q18	TEACH TALK ABOUT WRITING BEFORE	2.97	0.98	0.48
Q19	TEACH TALK ABOUT COMPLETED WRITING	2.79	0.97	0.52
Q27	TEACH COMMENT ON STRONG-WEAK WRITING	3.30	0.87	0.40
Q28A	TALK W TEACHER BEFORE PAPER COMPLETED	3.20	1.16	0.50
Q28C	WRITTEN COMMENTS FROM TEACHER BEFORE COM	2.97	1.32	0.49
Q28D	GRADES GIVEN BEFORE PAPER COMPLETED	1.78	1.53	0.31
Q29A	TALK W TEACHER ABOUT COMPLETED WRITING	2.98	1.23	0.48
Q29C	WRITTEN COMMENTS FROM TEACH ON COMP WRI	3.34	0.92	0.41
Q29D	GRADES GIVEN TO COMPLETED WRITING	3.03	1.03	0.36
Q30C	COMMENTS FROM TEACH ABOUT WRITING	3.60	0.70	0.48

N = 715

Table 3.33

Helpfulness and Frequency of Response from Peers: Agreement for Secondary Students

		MEANS	STD DEV	CORRECTED ITEM-TOTAL CORRELATION
Q20	STUDENTS TALK ABOUT WRITING BEFORE	2.98	0.95	0.47
Q21	STUDENTS TALK ABOUT COMPLETED WRITING	2.54	1.01	0.51
Q28B	TALK W STUDENTS BEFORE PAPER COMPLETED	2.77	0.98	0.57
Q29B	TALK W STUDENTS ABOUT COMPLETED WRITING	2.35	1.19	0.57
Q30A	COMMENTS FROM FRIENDS ABOUT WRITING	2.75	1.09	0.50

N = 715

Table 3.34

Helpfulness of Response from Self: Agreement for Secondary Students

		MEANS	STD DEV	CORRECTED ITEM-TOTAL CORRELATION
Q28E	TEACH ASKS FOR COMMENTS BEFORE COMP	2.11	1.45	0.62
Q29E	OWN COMMENTS ON COMPLETED WRITING	2.07	1.45	0.62

N = 715

Table 3.35

<u>Student Scales: Summary of Means, Standard Deviations and Variance</u>

	Number of Items	Alpha	Scale Mean (sd)	Scale Variance	Average 'Item Mean & SD' (Divided by no. items)
S1 AMOUNT WRITING	2	.52	6.86 (1.28)	1.63	3.43 (0.64)
S2 DURING & IN-PROC. RESPONSE	12	.80	33.33 (7.94)	63.11	2.78 (0.66)
S3 RESPOND-ER	7	.80	17.58 (5.98)	35.79	2.51 (0.85)
S4 TYPES WRITING	6	.63	11.30 (4.33)	18.73	1.88 (0.72)
S5 TEACHING TECH.	10	.71	29.53 (5.07)	25.72	2.95 (0.51)
S6 TOPIC ASSIGN.	2	.75 a	5.42 (0.86)	.74	2.71 (0.43)
S7 TCHER RESPONSE	12	.77	35.88 (6.97)	48.52	2.99 (0.58)
S8 PEER RESPONSE	5	.76	13.41 (3.72)	13.82	2.68 (0.74)
S9 SELF RESPONSE	2	.76	4.18 (2.58)	6.67	2.09 (1.29)

N = 715

a

For scale 6, a Spearman-Brown split-half coefficient is

substitiuted for alpha. Alpha was not computable because of the

negative relationship between the items on the scale.

Table 3.36

Correlations of Scales: Secondary Students

	S1	S2	S3	S4	S5	S6	S7	S8	S9
	AMOUNT WRITING	DURING & IN-PROC. RESPONSE	RESPOND-ER	TYPES WRITING	TEACHING TECH.	TOPIC ASSIGN.	TCHER RESPONSE	PEER RESPONSE	SELF RESPONSE
S1 AMOUNT WRITING	1.0000 (0) P=*****	0.3318 (700) P=0.000	0.3359 (701) P=0.000	0.0767 (706) P=0.021	0.1986 (703) P=0.000	0.0923 (706) P=0.007	0.0829 (712) P=0.013	0.2662 (700) P=0.000	0.2059 (709) P=0.000
S2 DURING & IN-PROC. RESPONSE	0.3318 (700) P=0.000	1.0000 (0) P=*****	0.3231 (691) P=0.000	0.1877 (694) P=0.000	0.3536 (691) P=0.000	0.3311 (693) P=0.000	0.2733 (699) P=0.000	0.3197 (689) P=0.000	0.3571 (698) P=0.000
S3 RESPOND-ER	0.3359 (701) P=0.000	0.3231 (691) P=0.000	1.0000 (0) P=*****	0.2134 (695) P=0.000	0.5338 (691) P=0.000	0.2293 (694) P=0.000	0.3616 (700) P=0.000	0.7370 (694) P=0.000	0.5328 (699) P=0.000
S4 TYPES WRITING	0.0767 (706) P=0.021	0.1877 (694) P=0.000	0.2134 (695) P=0.000	1.0000 (0) P=*****	0.1392 (696) P=0.000	0.0737 (699) P=0.026	0.0783 (705) P=0.019	0.1930 (694) P=0.000	0.1378 (703) P=0.000
S5 TEACHING TECH.	0.1986 (703) P=0.000	0.3536 (691) P=0.000	0.5338 (691) P=0.000	0.1392 (696) P=0.000	1.0000 (0) P=*****	0.5281 (696) P=0.000	0.7363 (704) P=0.000	0.8622 (696) P=0.000	0.5342 (702) P=0.000
S6 TOPIC ASSIGN.	0.0923 (706) P=0.007	0.3311 (693) P=0.000	0.2293 (694) P=0.000	0.0737 (699) P=0.026	0.5281 (696) P=0.000	1.0000 (0) P=*****	0.3795 (705) P=0.000	0.3989 (695) P=0.000	0.5152 (702) P=0.000
S7 TCHER RESPONSE	0.0829 (712) P=0.013	0.2733 (699) P=0.000	0.3616 (700) P=0.000	0.0783 (705) P=0.019	0.7363 (704) P=0.000	0.3795 (705) P=0.000	1.0000 (0) P=*****	0.5084 (700) P=0.000	0.3059 (709) P=0.000
S8 PEER RESPONSE	0.2662 (700) P=0.000	0.3197 (689) P=0.000	0.7370 (694) P=0.000	0.1930 (694) P=0.000	0.8622 (696) P=0.000	0.3989 (695) P=0.000	0.5084 (700) P=0.000	1.0000 (0) P=*****	0.3689 (698) P=0.000
S9 SELF RESPONSE	0.2059 (709) P=0.000	0.3571 (698) P=0.000	0.5328 (699) P=0.000	0.1378 (703) P=0.000	0.5342 (702) P=0.000	0.5152 (702) P=0.000	0.3059 (709) P=0.000	0.3688 (698) P=0.000	1.0000 (0) P=*****

Note. (COEFFICIENT / (CASES) / SIGNIFICANCE). A value of 99.0000 is printed if a coefficient cannot be computed.

Table 3.37

Influence of Teacher Gender on Scales for Teachers

	Average 'Item Mean' for Males	Average 'Item Mean' for Females	T-test
S1 IN-PROC. RESPONSE	3.66 (sd = .46) (n = 106)	3.72 (sd = .46) (n = 431)	-1.17 (df = 162)
S2 END PROC RESPONSE	3.07 (sd = .48) (n = 97)	3.16 (sd = .47) (n = 370)	-1.79
S3 RESPONDER	3.24 (sd = .40) (n = 79)	3.31 (sd = .41) (n = 329)	-1.35
S4 TEACHING TECH.	3.10 (sd = .40) (n = 106)	3.20 (sd = .39) (n = 444)	-2.26 *
S5 TCHER RESPONSE	2.36 (sd = .55) (n = 104)	2.40 (sd = .60) (n = 412)	-0.62
S6 PEER RESPONSE	3.26 (sd = .50) (n = 107)	3.31 (sd = .54) (n = 429)	-0.94
S7 SELF RESPONSE	3.07 (sd = .60) (n = 104)	3.28 (sd = .60) (n = 435)	-3.13 **

* $p < .05$.   ** $p < .01$.

Table 3.38

Influence of Teacher Experience on Scales for Teachers

		D. F.	Sum of Squares	Mean Squares	F-test
S1 IN-PROC.	Between Groups	4	1.02	.26	1.21
RESPONSE	Within Groups	532	112.54	.21	
S2 END PROC	Between Groups	4	.83	.21	.92
RESPONSE	Within Groups	462	104.32	.23	
S3 RESPONDER	Between Groups	4	.76	.19	1.17
	Within Groups	403	65.64	.16	
S4 TEACHING	Between Groups	4	1.72	.43	2.88 *
TECH.	Within Groups	545	81.36	.15	
S5 TCHER	Between Groups	4	1.42	.35	1.03
RESPONSE	Within Groups	511	175.63	.34	
S6 PEER	Between Groups	4	1.50	.37	1.35
RESPONSE	Within Groups	531	147.45	.28	
S7 SELF	Between Groups	4	.70	.18	.48
RESPONSE	Within Groups	534	195.46	.37	

* $p < .05$.

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Table 3.39

Scale Average "Item Means" for Teacher Experience on Scale 4:
Frequency of Teaching Techniques

Experience Level	Average "Item Mean"
Five years or less	3.02 (sd = .40) (n = 47)
6 to 10 years	3.18 (sd = .38) (n = 132)
11 to 15 years	3.20 (sd = .40) (n = 169)
16 to 20 years	3.24 (sd = .36) (n = 115)
21 years or more	3.17 (sd = .40) (n = 87)

Table 3.40

Influence of Teacher Age on Scales for Teachers

		D. F.	Sum of Squares	Mean Squares	F-test
S1 IN-PROC.	Between Groups	4	.35	.09	.41
RESPONSE	Within Groups	532	113.21	.21	
S2 END PROC	Between Groups	4	.57	.14	.63
RESPONSE	Within Groups	462	104.58	.23	
S3 RESPONDER	Between Groups	4	.72	.18	1.11
	Within Groups	403	65.68	.16	
S4 TEACHING	Between Groups	4	1.66	.42	2.79 ⱡ
TECH.	Within Groups	544	81.03	.15	
S5 TCHER	Between Groups	4	.44	.11	.32
RESPONSE	Within Groups	510	176.56	.35	
S6 PEER	Between Groups	4	2.69	.67	2.44 ⱡ
RESPONSE	Within Groups	530	145.77	.28	
S7 SELF	Between Groups	4	2.22	.56	1.53
RESPONSE	Within Groups	533	193.36	.36	

ⱡ $p < .05$.

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Table 3.41

<u>Scale Average 'Item Means' for Teacher Age on Scales 4 and 6:</u>
<u>Frequency of Teaching Techniques and Frequency and Helpfulness</u>
<u>of Peer Response</u>

Teacher's Age	Scale 4 Average 'Item Mean' (Teaching Tech)	Scale 6 Average 'Item Mean' (Peer Response)
Under 29	3.07 (sd = .47) (n = 34)	3.10 (sd =.63) (n = 34)
30 to 39	3.13 (sd = .39) (n = 221)	3.27 (sd = .54) (n = 217)
40 to 49	3.22 (sd = .38) (n = 218)	3.34 (sd = .49) (n = 213)
50 to 59	3.25 (sd = .37) (n = 63)	3.40 (sd = .48) (n = 58)
over 60	3.32 (sd = .27) (n = 13)	3.40 (sd = .61) (n = 13)

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Table 3.42

<u>Influence of Grade Level on Scales for Teachers</u>

		D. F.	Sum of Squares	Mean Squares	F-test
S1 IN-PROC. RESPONSE	Between Groups	3	.90	1.42	.24
	Within Groups	486	103.23	.21	
S2 END PROC RESPONSE	Between Groups	3	.42	.14	.63
	Within Groups	421	93.61	.22	
S3 RESPONDER	Between Groups	3	.52	.17	1.08
	Within Groups	366	58.41	.16	
S4 TEACHING TECH.	Between Groups	3	2.26	.76	5.03 *
	Within Groups	498	74.80	.15	
S5 TCHER RESPONSE	Between Groups	3	30.52	10.17	35.68 **
	Within Groups	467	133.15	.29	
S6 PEER RESPONSE	Between Groups	3	5.46	1.82	6.66 **
	Within Groups	486	132.97	.27	
S7 SELF RESPONSE	Between Groups	3	2.04	.68	1.87
	Within Groups	485	176.88	.37	

* $p < .01$. ** $p < .001$.

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Table 3.43

<u>Scale Average "Item Means" for Teacher Grade Level on Scales 4, 5, and 6: Frequency of Teaching Techniques, Frequency and Helpfulness of Teacher Response, and Frequency and Helpfulness of Peer Response</u>

Grade Level	Scale 4 Average "Item Mean" (Teaching Tech)	Scale 5 Average "Item Mean" (Teacher Response)	Scale 6 Average "Item Mean" (Peer Response)
K through 3	3.12 (sd = .40) (n = 47)	1.90 (sd = .74) (n = 43)	3.20 (sd =.61) (n = 46)
4 through 6	3.30 (sd = .36) (n = 112)	2.12 (sd = .53) (n = 110)	3.47 (sd = .47) (n = 111)
7 through 9	3.15 (sd = .39) (n = 179)	2.50 (sd = .47) (n = 164)	3.29 (sd = .53) (n = 172)
10 through 12	3.14 (sd = .40) (n = 164)	2.66 (sd = .54) (n = 154)	3.20 (sd = .52) (n = 161)

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Table 3.44

Influence of Students' Socioeconomic Status on Scales for Teachers

		D. F.	Sum of Squares	Mean Squares	F-test
S1 IN-PROC. RESPONSE	Between Groups	4	.46	.12	.54
	Within Groups	525	112.53	.21	
S2 END PROC RESPONSE	Between Groups	4	.22	.06	.24
	Within Groups	456	103.89	.23	
S3 RESPONDER	Between Groups	4	1.47	.37	2.30
	Within Groups	397	63.53	.16	
S4 TEACHING TECH.	Between Groups	4	.61	.15	1.02
	Within Groups	537	81.13	.15	
S5 TCHER RESPONSE	Between Groups	4	5.65	1.41	4.22 %
	Within Groups	503	168.23	.34	
S6 PEER RESPONSE	Between Groups	4	1.19	.30	1.07
	Within Groups	523	145.87	.28	
S7 SELF RESPONSE	Between Groups	4	3.05	.76	2.11
	Within Groups	526	189.59	.36	

% p < .01.

Table 3.45

<u>Scale Average "Item Means" for Student Socioeconomic Status on
Scale 5: Frequency and Helpfulness of Teacher Response</u>

Student Socioeconomic Status	Scale 5 Average "Item Mean" (Teacher Response)
No students at poverty level	2.48 (sd = .61) (n = 210)
10% or fewer at poverty level	2.39 (sd = .56) (n = 181)
11 to 25% at poverty level	2.19 (sd = .58) (n = 62)
26 to 50% at poverty level	2.38 (sd = .51) (n = 37)
Above 51% at poverty level	2.10 (sd = .55) (n = 18)

Table 3.46

Influence of School Region on Scales for Teachers

		D. F.	Sum of Squares	Mean Squares	F-test
S1 IN-PROC.	Between Groups	5	.34	.07	.32
RESPONSE	Within Groups	519	111.39	.22	
S2 END PROC	Between Groups	5	1.25	.25	1.10
RESPONSE	Within Groups	452	102.46	.23	
S3 RESPONDER	Between Groups	5	.75	.15	.91
	Within Groups	394	65.02	.17	
S4 TEACHING	Between Groups	5	1.38	.28	1.85
TECH.	Within Groups	532	79.38	.15	
S5 TCHER	Between Groups	5	4.67	.93	2.80 ∗
RESPONSE	Within Groups	500	166.99	.33	
S6 PEER	Between Groups	5	2.37	.47	1.73
RESPONSE	Within Groups	518	141.51	.27	
S7 SELF	Between Groups	5	3.71	.74	2.05
RESPONSE	Within Groups	522	189.26	.36	

∗ $p < .05$.

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Table 3.47

Scale Average "Item Means" for School Region on Scale 5:
Frequency and Helpfulness of Teacher Response

School Region	Scale 5 Average "Item Mean" (Teacher Response)
Northeast	2.15 (sd = .61) (n = 56)
North central	2.43 (sd = .58) (n = 104)
South	2.44 (sd = .59) (n = 153)
West	2.42 (sd = .55) (n = 165)
Foreign/American	2.50 (sd = .62) (n = 12)
Foreign/Non-American	2.19 (sd = .60) (n = 16)

Table 3.48

Influence of School Area on Scales for Teachers

		D. F.	Sum of Squares	Mean Squares	F-test
S1 IN-PROC.	Between Groups	5	2.98	.60	2.86 t
RESPONSE	Within Groups	527	109.81	.21	
S2 END PROC	Between Groups	5	1.20	.24	1.07
RESPONSE	Within Groups	457	102.82	.23	
S3 RESPONDER	Between Groups	5	.35	.07	.43
	Within Groups	399	65.23	.16	
S4 TEACHING	Between Groups	5	1.38	.28	1.83
TECH.	Within Groups	540	81.25	.15	
S5 TCHER	Between Groups	5	1.38	.28	.80
RESPONSE	Within Groups	506	174.15	.34	
S6 PEER	Between Groups	5	1.51	.30	1.09
RESPONSE	Within Groups	526	146.81	.28	
S7 SELF	Between Groups	5	4.08	.82	2.27 t
RESPONSE	Within Groups	529	189.83	.36	

t $p < .05$.

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Table 3.49

Scale Average 'Item Means' for School Location on Scales 1 and 7:
Helpfulness of In-Process Response and Helpfulness of Student Self-Response

School Location	Scale 1 Average 'Item Mean' (In Process Rsp)	Scale 7 Average 'Item Mean' (Self-Response)
---------------	-----------------	----------------
Rural	3.73 (sd = .50) (n = 45)	3.41 (sd =.49) (n = 43)
Small town	3.67 (sd = .50) (n = 163)	3.20 (sd = .61) (n = 169)
Suburban	3.78 (sd = .38) (n = 160)	3.30 (sd = .63) (n = 161)
Urban-large	3.72 (sd = .41) (n = 63)	3.32 (sd = .51) (n = 61)
Urban-not large	3.57 (sd = .55) (n = 79)	3.10 (sd = .63) (n = 78)
Other	3.83 (sd = .32) (n = 23)	3.15 (sd = .61) (n = 23)

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Table 3.50

Influence of School Size on Scales for Teachers

		D. F.	Sum of Squares	Mean Squares	F-test
S1 IN-PROC.	Between Groups	3	1.13	.38	1.75
RESPONSE	Within Groups	519	111.39	.22	
S2 END PROC	Between Groups	3	.66	.22	.97
RESPONSE	Within Groups	449	101.08	.23	
S3 RESPONDER	Between Groups	3	.07	.02	.14
	Within Groups	391	65.60	.17	
S4 TEACHING	Between Groups	3	.65	.22	1.42
TECH.	Within Groups	528	79.89	.15	
S5 TCHER	Between Groups	3	7.25	2.42	7.32 ‡
RESPONSE	Within Groups	498	164.38	.33	
S6 PEER	Between Groups	3	1.45	.49	1.75
RESPONSE	Within Groups	515	142.98	.28	
S7 SELF	Between Groups	3	.36	.12	.32
RESPONSE	Within Groups	519	192.29	.37	

‡ $p < .001$.

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Table 3.51

Scale Average "Item Means" for School Size on
Scale 5: Frequency and Helpfulness of Teacher
Response

School Size	Scale 5 Average "Item Mean" (Teacher Response)
Under 500	2.24 (sd = .62) (n = 152)
500 to 999	2.38 (sd = .55) (n = 190)
1000 to 2499	2.55 (sd = .55) (n = 151)
Over 2499	2.39 (sd = .54) (n = 9)

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Table 3.52

Influence of Student Gender on Scales for Secondary Students

	Average "Item Mean" for Males	Average "Item Mean" for Females	T-test
S1 AMOUNT WRITING	3.39 (sd = .66) (n = 349)	3.47 (sd = .61) (n = 356)	-1.75 (df = 698)
S2 DURING & IN- PROC. RESPONSE	2.69 (sd = .65) (n = 343)	2.86 (sd = .66) (n = 352)	-3.48 ** (df = 693)
S3 RESPOND- ER	2.32 (sd = .98) (n = 344)	2.70 (sd = .78) (n = 354)	-6.10 ** (df = 679)
S4 TYPES WRITING	1.76 (sd = .71) (n 346)	2.00 (sd = .72) (n = 349)	-4.30 ** (df = 693)
S5 TEACHING TECH.	2.93 (sd = .50) (n = 338)	2.97 (sd = .51) (n = 353)	-0.98 (df = 688)
S6 TOPIC ASSIGN.	2.72 (sd = .44) (n = 346)	2.69 (sd = .42) (n = 352)	0.81 (df = 694)
S7 TCHER RESPONSE	2.94 (sd = .59) (n = 339)	3.03 (sd = .58) (n = 353)	-2.09 * (df = 688)
S8 PEER RESPONSE	2.54 (sd = .76) (n = 346)	2.82 (sd = .70) (n = 355)	-4.98 ** (df = 690)
S9 SELF RESPONSE	2.01 (sd = 1.26) (n = 348)	2.16 (sd = 1.13) (n = 356)	-1.61 (df = 702)

* $p < .05$. ** $p < .001$.

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Table 3.53

Influence of Student Ability Level on Scales for Secondary Students

		Average 'Item Mean' for High Achievers	Average 'Item Mean' for Low Achievers	T-test
S1	AMOUNT WRITING	3.54 (sd = .59) (n = 356)	3.33 (sd = .67) (n = 357)	-4.46 ** (df = 699)
S2	DURING & IN-PROC. RESPONSE	2.79 (sd = .65) (n = 354)	2.77 (sd = .68) (n = 349)	-0.48 (df = 699)
S3	RESPOND-ER	2.56 (sd = .83) (n = 352)	2.47 (sd = .88) (n = 354)	-1.34 (df = 702)
S4	TYPES WRITING	1.97 (sd = .68) (n 354)	1.79 (sd = .77) (n = 346)	-3.27 ** (df = 683)
S5	TEACHING TECH.	2.99 (sd = .49) (n = 351)	2.92 (sd = .52) (n = 348)	-1.78 (df = 695)
S6	TOPIC ASSIGN.	2.72 (sd = .43) (n = 355)	2.70 (sd = .44) (n = 351)	-0.58 (df = 703)
S7	TCHER RESPONSE	3.02 (sd = .55) (n = 352)	2.95 (sd = .62) (n = 348)	-1.49 (df = 685)
S8	PEER RESPONSE	2.74 (sd = .74) (n = 355)	2.63 (sd = .74) (n = 354)	-1.99 * (df = 707)
S9	SELF RESPONSE	2.04 (sd = 1.36) (n = 357)	2.13 (sd = 1.23) (n = 355)	0.95 (df = 704)

* $p < .05$. ** $p < .001$.

Table 3.54

Influence of Student Region on Scales for Secondary Students

		D. F.	Sum of Squares	Mean Squares	F-test
S1 AMOUNT WRITING	Between Groups	5	3.41	.68	1.68
	Within Groups	699	284.72	.41	
S2 DURING & IN-PROC. RESPONSE	Between Groups	5	1.34	.27	.60
	Within Groups	689	305.34	.44	
S3 RESPOND-ER	Between Groups	5	4.15	.83	1.15
	Within Groups	692	500.87	.72	
S4 TYPES WRITING	Between Groups	5	3.22	.65	1.23
	Within Groups	688	359.22	.52	
S5 TEACHING TECH.	Between Groups	5	1.54	.31	1.20
	Within Groups	686	175.89	.26	
S6 TOPIC ASSIGN.	Between Groups	5	1.01	.20	1.08
	Within Groups	692	128.99	.19	
S7 TCHER RESPONSE	Between Groups	5	1.29	.26	.76
	Within Groups	687	235.33	.34	
S8 PEER RESPONSE	Between Groups	5	1.78	.36	.64
	Within Groups	695	387.14	.56	
S9 SELF RESPONSE	Between Groups	5	19.35	3.87	2.34 $
	Within Groups	698	1154.81	1.66	

$ $p < .05$.

Table 3.55

Scale Average "Item Means" for Student School Region on Scale 9:
Frequency and Helpfulness of Self Response

School Region	Scale 9 Average "Item Mean" (Student Resp)
Northeast	2.12 (sd = 1.27) (n = 81)
North central	1.89 (sd = 1.36) (n = 157)
South	2.32 (sd = 1.25) (n = 193)
West	2.06 (sd = 1.28) (n = 233)
Foreign/American	2.13 (sd = 1.04) (n = 16)
Foreign/Non-American	1.79 (sd = 1.38) (n = 24)

Table 3.56

Influence of Student Grade Level on Scales for Secondary Students

			D. F.	Sum of Squares	Mean Squares	F-test
S1	AMOUNT WRITING	Between Groups	5	12.32	2.46	6.30 ***
		Within Groups	700	273.64	.39	
S2	DURING & IN-PROC. RESPONSE	Between Groups	5	4.80	.96	2.20
		Within Groups	690	300.38	.44	
S3	RESPOND-ER	Between Groups	5	2.68	.54	.73
		Within Groups	693	506.07	.73	
S4	TYPES WRITING	Between Groups	5	3.68	.74	1.39
		Within Groups	695	364.60	.53	
S5	TEACHING TECH.	Between Groups	5	4.38	.88	3.49 **
		Within Groups	687	176.81	.25	
S6	TOPIC ASSIGN.	Between Groups	5	2.25	.45	2.41 *
		Within Groups	693	128.17	.19	
S7	TCHER RESPONSE	Between Groups	5	3.45	.69	2.04
		Within Groups	680	233.11	.34	
S8	PEER RESPONSE	Between Groups	5	14.66	2.93	5.52 ***
		Within Groups	696	369.79	.53	
S9	SELF RESPONSE	Between Groups	5	10.53	2.11	1.27
		Within Groups	699	1161.03	1.66	

* $p < .05$. ** $p < .01$. *** $p < .001$.

Table 3.57

Scale Average "Item Means" for Student Grade Level on Scales 1, 5, 6 and 8: Amount of Writing, Classroom
Activities, Topic Assignment, and Peer Response

Grade Level	Scale 1 Average "Item Mean" Student Response (Amt Writing)	Scale 5 Average "Item Mean" Student Response (Classrm Activ)	Scale 6 Average "Item Mean" Student Response (Topic Assign)	Scale 8 Average "Item Mean" Student Response (Peer Response)
Grade 7	3.23 (sd = .70) (n = 106)	2.85 (sd = .47) (n = 102)	2.72 (sd = .45) (n = 105)	2.57 (sd = .73) (n = 104)
Grade 8	3.39 (sd = .64) (n = 151)	2.87 (sd = .50) (n = 148)	2.64 (sd = .50) (n = 151)	2.60 (sd = .75) (n = 150)
Grade 9	3.44 (sd = .63) (n = 105)	2.98 (sd = .51) (n = 102)	2.71 (sd = .39) (n = 105)	2.73 (sd = .71) (n = 104)
Grade 10	3.32 (sd = .66) (n = 62)	2.87 (sd = .54) (n = 62)	2.61 (sd = .37) (n = 61)	2.36 (sd = .77) (n = 62)
Grade 11	3.43 (sd = .65) (n = 137)	3.04 (sd = .51) (n = 135)	2.74 (sd = .45) (n = 132)	2.84 (sd = .74) (n = 137)
Grade 12	3.65 (sd = .49) (n = 145)	3.03 (sd = .49) (n = 144)	2.79 (sd = .37) (n = 145)	2.81 (sd = .70) (n = 145)

Figure Captions

Chapter III: Figure Captions

Figure 3.1. Teachers' Values about the Relative Helpfulness of

Different Types of Response to Final Versions:

Matched Pair T-tests

Figure 3.2. Teachers' Values about the Relative Helpfulness of

Different Responders: Matched Pair T-tests

Figure 3.3. Students' Values about the Relative Helpfulness of

Different Types of Response: Matched Pair T-tests

Figure 3.4. Students' Values about the Relative Helpfulness of

Different Types of Responders: Matched Pair T-tests

Figure 3.5. Students' Values about the Relative Frequency of

Different Types of Writing: Matched Pair T-tests

Q2A = Q2B
Conferences and peer groups

```
:-------------------:
:    t = 1.84       :
:                   :
:   (df = 540)      :
:-------------------:
```

Q2A / Q2E
Conferences and self-
response

```
:-------------------:
:    t = 2.47 8     :
:                   :
:   (df = 539)      :
:-------------------:
```

Q2B =Q2E
Peer groups and self-
response

```
:-------------------:
:    t = 1.25       :
:                   :
:   (df = 539)      :
:-------------------:
```

Q2E = Q2
Self response and general
response

```
:-------------------:
:    t = 1.25       :
:                   :
:   (df = 539)      :
:-------------------:
```

Q2B / Q2
Peer groups and general
response

```
:-------------------:
:    t = -3.18 8    :
:                   :
:   (df = 494)      :
:-------------------:
```

Q2C
Teachers' written
comments

Q2 / Q2C
General response and teacher
written comments

```
:-------------------:
:    t = 9.39 88    :
:                   :
:   (df = 494)      :
:-------------------:
```

Q2C / Q2B
Teachers' written
comments and grades

```
:-------------------:
:    t = 9.85 88    :
:                   :
:   (df = 541)      :
:-------------------:
```

Q2B
Grades

8 $p < .01.$ 88 $p < .001.$

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Q3C
Teacher

Q3 = Q3A
General response and
response from classmates

```
:------------------:
:                  :
:    t = .16       :
:                  :
:   (df = 400)     :
:                  :
:------------------:
```

Q3B
Other teachers

Q3E = Q3D
Other adults and parents

```
:------------------:
:                  :
:    t = -1.90     :
:                  :
:   (df = 466)     :
:                  :
:------------------:
```

‡ p < .001.

Q3C / Q3
Teacher and general
response from others

```
:------------------:
:                  :
:   t = -3.66 ‡    :
:                  :
:   (df = 474)     :
:                  :
:------------------:
```

Q3A / Q3B
Classmates and other
teachers

```
:------------------:
:                  :
:    t = 9.51 ‡    :
:                  :
:   (df = 503)     :
:                  :
:------------------:
```

Q3B / Q3E
Other teachers and
other adults

```
:------------------:
:                  :
:    t = 5.06 ‡    :
:                  :
:   (df = 474)     :
:                  :
:------------------:
```

Q29
Final versions

Q29/Q29C
Final versions and
written comments on
final versions

```
:------------------:
:                  :
:   t = -26.66 **   :
:                  :
:   (df = 707)     :
:------------------:
```

Q29C = Q28
Written response on final versions
and response during the process

```
:------------------:
:                  :
:   t = -.89        :
:                  :
:   (df = 712)     :
:------------------:
```

Q28A
Conferences during the
process

Q28A / Q29D
Conferences during the process
and grades on completed writing

```
:------------------:
:                  :
:   t = 3.17 *      :
:                  :
:   (df = 713)     :
:------------------:
```

Q29D = Q29A
Grades on completed writing and
conferences on completed writing

```
:------------------:
:                  :
:   t = -.94        :
:                  :
:   (df = 713)     :
:------------------:
```

Q29A = Q28C
Conferences on completed writing and
written comments during the process

```
:------------------:
:                  :
:   t = 1.16        :
:                  :
:   (df = 711)     :
:------------------:
```

Q28B
Peers during the process

Q28C / Q28B
Written comments during the
process and peers during the
process

```
:---------------------:
:                     :
:    t = -3.33 **      :
:                     :
:    (df = 711)        :
:                     :
:---------------------:
```

Q29B
Peers on completed
writing

Q28B / Q29B
Peers during the process
and peers on completed writing

```
:---------------------:
:                     :
:    t = 10.13 **      :
:                     :
:    (df = 711)        :
:                     :
:---------------------:
```

Q29B / Q28E
Peers on completed writing
and self-response during
the process

```
:---------------------:
:                     :
:    t = -3.79 **      :
:                     :
:    (df = 711)        :
:                     :
:---------------------:
```

Q28E = Q29E
Self-response during
the process and on final
versions

```
:---------------------:
:                     :
:    t = .99           :
:                     :
:    (df = 712)        :
:                     :
:---------------------:
```

Q28D
Grades during the process

Q29E / Q28D
Self-response on
final versions and grades
during the process

```
:---------------------:
:                     :
:    t = -4.19 **      :
:                     :
:    (df = 708)        :
:                     :
:---------------------:
```

*$p < .01$.   **$p < .001$.

Q30C
Teacher

Q30C /Q30
Teacher and general
response from others

```
|-------------------|
|                   |
|    t = -19.43 $   |
|                   |
|    (df = 711)     |
|                   |
|-------------------|
```

Q30 = Q30A
General response and
response from classmates

```
|-------------------|
|                   |
|    t = 1.29       |
|                   |
|    (df = 713)     |
|                   |
|-------------------|
```

Q30B
Parents

Q30A / Q30B
Classmates and parents

```
|-------------------|
|                   |
|    t = 3.34 $     |
|                   |
|    (df = 713)     |
|                   |
|-------------------|
```

Q30D
Other teachers

Q30B / Q30D
Parents and other teachers

```
|-------------------|
|                   |
|    t = 5.58 $     |
|                   |
|    (df = 709)     |
|                   |
|-------------------|
```

Q30E
Other adults

Q30D /Q30E
Other teachers and other
adults

```
|-------------------|
|                   |
|    t = 5.27 $     |
|                   |
|    (df = 709)     |
|                   |
|-------------------|
```

Q30F
Siblings

Q30E / Q30F
Other adults and
siblings

```
|-------------------|
|                   |
|    t = 6.44 $     |
|                   |
|    (df = 711)     |
|                   |
|-------------------|
```

$ $p < .001$.

Q15
Essays

Q15/Q12
Essays and
Poems, plays, stories
```
:-------------------:
:   t = -4.45 **     :
:                    :
:   (df = 707)       :
:-------------------:
```

Q12 = Q11
Poems, plays, stories
and personal experience essays
```
:-------------------:
:   t = -.28         :
:                    :
:   (df = 708)       :
:-------------------:
```

Q13
Find new ideas

Q11 / Q13
Personal experience essays
and find new ideas
```
:-------------------:
:   t = 3.59 **      :
:                    :
:   (df = 714)       :
:-------------------:
```

Q10
Correspond with teacher

Q13 / Q10
Find new ideas and
correspond with teacher
```
:-------------------:
:   t = -4.54 **     :
:                    :
:   (df = 705)       :
:-------------------:
```

Q9
Write journals for self

Q10 / Q9
Correspond with teacher and
write journals for self
```
:-------------------:
:   t = -2.05 *      :
:                    :
:   (df = 708)       :
:-------------------:
```

*p < .05. **p < .001.

figure 3.0

CHAPTER IV--Results from the Ethnography-Part I: Statistical

Analysis of Response Episodes

Overview

As a profession, we generally think of response as a clearly circumscribed event characterized by such parameters as the participants of the event; the channel, oral or written, of response; or the situational context in which response can occur, such as peer groups or written comments by the teacher. Most studies of response focus on one type of event at a time (e.g., conferences [Carnicelli, 1980; Freedman & Sperling, in press; Jacobs & Karliner, 1977; Kamler, 1980]; peer groups [Gere & Stevens, in press; Nystrand, 1984]; written comments [Beach, 1979; Hahn, 1981; Hillocks, 1982; Marshall, 1984; Searle & Dillon, 1980; Sommers, 1982]. None have examined how successful teachers coordinate different types of response, although Dillon and Searle (1983) reported on a study of the response practices of usual teachers (K-12) whom they found responded almost solely in the form of written comments to final versions of their students' writing.

Besides having not examined how successful teachers coordinate response in the classroom context, we understand little about the features of different types of response. We have tended to assume a common understanding; in fact, in the National Survey for this project, we, also, assumed common understandings and focused many of our questions on the usual parameters. Categorizing response events in this manner can be

useful in the way that categorization is always useful--we get a systematic basis for discussion and analysis that has a certain efficiency in its abstraction as long as all parties understand the abstractions in the same way. However, as we had originally speculated, what the survey ultimately intimated, what the two teachers in our ethnography foreshadowed in our interviews with them, and what our field notes finally prompted us to closely consider, was that in actual practice response events are not all that clearly circumscribed. As Hayakawa (1939) rather succinctly put it, Cow_1 is not Cow_2.

As a first step in understanding what we had observed over the months in the two ninth grade classrooms, we decided, first, to attempt to identify the response that we observed and then to characterize the response as completely as we could. We wanted to depict the scope and character of the response we would be analyzing in more depth in future chapters. It was obvious to us, from the start, that the teachers we observed offered a rich range of response, unlike the teachers that had been described in past naturalistic studies (e.g., Applebee, 1981, 1984; Graves, 1978; Searle and Dillon, 1983). We thus refined a coding system and performed a set of statistical analyses on the response data. We were aware that coding and statistical analyses would still give only a general and abstracted picture of what was occurring, leaving out the kind of information that can add to our understanding of the workings of response in a particular classroom. Yet we decided that it was important to develop a coding system because it would allow us test hypotheses about the response patterns we had observed in the two classrooms. Our

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observations had led us to the following set of hypotheses 1:

1. The teacher will be the most frequent responder to
   student writing.

2. The frequency with which students give response will
   vary depending on the teacher.

3. Whether response is most frequently aimed at one writer
   or at a group of writers will vary depending on the
   teacher.

4. The teacher will most frequently initiate the response.

* 5. Response will occur most frequently during whole-class
     discussions.

6. The frequency of response that occurs in conferences
   will vary depending on the teacher.

* 7. The frequency of response that occurs in peer groups
     will vary depending on the teacher.

8. The frequency with which students initiate response will
   vary depending on the teacher.

9. Response will occur most frequently during the writing
   process rather than to final versions.

10. The frequency of response directly or indirectly related
    to the assignment will vary depending on the teacher.

11. The frequency of response coordinated by a piece of
    writing (or a formal speech) will vary depending on the
    teacher.

12. Response will most frequently be cognitive-based.

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Procedures for Analysis

Preparation of the Data

Although the Scribe daily had coded the observed response events that were recorded in the notes (see Chapter II), this approach to coding proved problematic. First, the coding system only partially characterized the nature of the the response that we saw. Second, the coding, being based solely on the field notes, only captured those response events recorded in the field notes; many events that the recordings picked up were not in the notes. Thus, we began to use the other data sources to supplement the field notes, and then we revised the coding system so that it would more accurately capture the range of the response occurring in Ms. Glass and Mr. Peterson's classes.

The record of response, which was the data to be coded, consisted of the field notes supplemented by reviewing, sometimes several times, each day's videotape, as well as each audiotape that involved a focal student in a peer group. This reviewing procedure yielded a complete data base for explaining more precisely what happened in the classroom. In all cases where we identified some kind of response as taking place, the talk was transcribed verbatim. Besides yielding a complete record, the task of viewing and reviewing the tapes and supplementing the field notes helped to sharpen our impressions of response during the selected assignment sequence. The activity also served to expand our notions of how to devise a more complete coding system that would yield a clear picture of how response functioned in these classrooms.

Development of Elaborated Coding System

Unit of Analysis: The Episode. To develop a coding system, we first had to specify the unit of analysis. As we examined the data, it became apparent that response activities often come nested. That is, a small response activity may be embedded within a larger one. In a class discussion geared toward the teacher's giving a writer oral feedback, for example, the students might be asked to fill out their own written evaluations for the writer and then discuss them as a class. Or, on a finer level, the teacher might respond to a number of offerings from different individuals, these being part of a larger class discussion structured around a common topic. We called these smaller events "episodes." They can be thought of as topically-related chunks of talk, separated by well-marked change-of-subject intonation or lexical markers such as "OK, now . . . " These formed our unit of analysis as they captured the kind of information that we wanted from the data.

We recognized and considered, however, finer subdivisions of response events. For example, we found episodes to be made up of smaller events or "rounds" (to use the term that Garvey, 1977, gives to subsets of larger interactional episodes of adult-child interaction), and rounds to be made up of turns, and so on. None of these finer subdivisions, however, gave us any more crucial information than we could get from episodes, and agreeing on where they began and ended proved highly unreliable. (For more information on episodes, see Coding Manual, Appendix 11, and see Mehan's [1979] discussion of topically related sets, pp. 65-71.)

Categories for Coding. The next task was to decide on

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coding categories that could be used to characterize eac!.
episode. We decided on the categories after carefully studying
the elaborated field notes and tape recordings of the classrooms.
We wanted a set of categories that would give us an accurate
picture of what was occurring in the two classrooms, and also a
basis for comparison between the two. The categories which we
kept from the original coding of the notes included: (1) who was
involved in giving response (Responder); (2) who was involved in
receiving response (Recipient); (3) whether response was oral or
written or some combination of the two (Channel); and (4) whether
the response occurred during the writing process or afterward to
a final draft (Time). The following categories were added: (1)
who initiated events that yielded response (Initiator); (2) in
what situational context--whole-class, peer group, conference--
the response episodes occurred (Context); (3) whether the
response was targeted so that it had the potential of being
incorporated directly into the assigned writing (Target); (4)
whether an already-formed piece of discourse such as a paragraph,
essay, film, or speech, served to coordinate the response (Text);
and (5) what the orientation for the response was--cognitive-
based, text-based, procedural (Pedagogical Focus). The Coding
Manual (Appendix 11) gives detailed descriptions and examples of
all coding categories. [2]

Reliability

To test coder reliability, three coders, independently coded
15 response episodes from each class, for a total of 30 episodes.
Two of the coders were research assistants who wer! the main

collectors of the ethnographic data and who knew it well. The third coder had assisted from time to time with data collection and was familiar with the data, but did not know it as intimately as the other two. A weighted measure of reliability, Cohen's Kappa (1960) was performed to test the inter-coder reliability. Table 4.1 gives the reliability results for each coding category.

Insert Table 4.1 about here

For all categories, the three raters were reliable, no one disagreeing significantly with any other.

Coding Procedures

After inter-coder reliability was established, the three coders divided the coding task in a balanced way. For each week of data coded, we assigned one primary coder and one secondary coder on a rotating basis. The primary coder coded all the data for the week while the secondary coder made randomly selected spot checks. This system of rotation is illustrated in Table 4.2.

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Insert Table 4.2 about here

Results: Response in the Two Classrooms

The results are based on 467 coded response episodes which occurred over an equivalent amount of lesson time in the two classrooms. Only response on the single selected assignment was coded for each teacher. The 467 response episodes can be grouped into two categories: those involving the teacher and students and that we were able to observe both in person and on video tape,

and those from focal students--in their peer groups and written responses to their writing.

The amount of data from each classroom was parallel. The focal assignment lasted for four and one-half weeks of 45-minute periods in Ms. Glass's class and for five weeks of 40-minute periods in Mr. Peterson's class. We coded data for three focal students in Mr. Peterson's class and four in Ms. Glass's. The number of focal students presented an equivalent proportion of the students in each classroom: 3 out of 27 for Mr. Peterson and 4 out of 33 for Ms. Glass. In Mr. Peterson's class, Candace was dropped because she was absent so often that we had too little data on her. She was absent because of serious personal problems beyond the control of the teacher.

The episodes, then, first consisted of all response captured by the room microphones as well as the teachers' wireless microphones and included all classroom discussion, all peer group discussions when the teachers were present, and all in-class one-to-one conferences between the teachers and individual students. In addition, the episodes included all tapes of peer groups which involved the focal students and all written comments to the focal students.

For each coding category, to test for significant differences across the two classrooms, we used a Karl Pearson Chi-Square Test for Homogeneity. When this omnibus test showed significance, post hoc pair-wise comparisons (Z tests) between the two teachers were made on each level of the variable. Results are reported in Table 4.3 and described below.

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Responder

Who in each class gives response, and how often? **The first hypothesis was confirmed**; both teachers were the principle responders to their students. However, Mr. Peterson acted as sole responder for a significantly larger number of response episodes (86.5% of his) as compared to Ms. Glass (62.3% of hers). The reverse situation held when the teacher responded not alone but in conjunction with students, with Ms. Glass responding this way significantly more often than did Mr. Peterson (12.6% of her response episodes compared to 3.3% of his).

Also in Ms. Glass's class, students, alone without the teacher, acted as responders significantly more than they did in Mr. Peterson's class (11.5% of her response episodes as compared to 4.7% of his). Thus, **the second hypothesis was confirmed**; the frequency of students acting as responders varies depending on the teacher.

A similar situation held for writers giving self-response. In fact, while this kind of response occurred in Ms. Glass's class (7.9% of her response episodes), it did not occur at all in Mr. Peterson's. No difference was found in the two classes for situations in which either the teacher or student as responder worked in conjunction with one or more writers as self-responder.

Recipient

In each class, how often do response episodes include one student writer as recipient of the response and how often do they include more than one student writer as recipient? Response in

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Ms. Glass's class tended to be geared more toward groups of writers or toward the whole class when all the students were being responded to at once as writers (63.9% of her response episodes) than to individual student writers (36.1% of her response episodes). In Mr. Peterson's class, although the ratio was reversed, with more of his response episodes geared toward individual writers than to more than one writer, his response episodes tended to be more evenly distributed between individuals (51.8% of his response episodes) and to larger numbers of students (48.2%). However, Ms. Glass devoted a significantly larger percentage of response episodes than Mr. Peterson did to groups of student writers and Mr. Peterson devoted a significantly larger percentage of response episodes than did Ms. Glass to individual student writers. These results confirm the third hypothesis; whether response is most frequently aimed at one writer or a group of writers varies depending on the teacher.

Initiator

Who initiates response in each class and how often? There was, for the most part, no significant difference between the two teachers when it came to which party involved in a response episode was the one to initiate it. In both classes, more episodes were initiated by the person who was going to give the response (the Responder--and, generally, the teacher) than the person who was going to receive it (the Recipient--and, always, the student). Thus, the fourth hypothesis was confirmed; the teacher most frequently initiates the response.

In Ms. Glass's class the responder-/recipient-as-initiator ratio was 63.9:11.5%, and in Mr. Peterson's class, 71:16.3%.

This homogeneity between teachers is undoubtedly attributable to both teachers' being the class "leaders" as well as principle responders, taking lessons (and response) in the directions they had earlier planned for the students to follow, providing enough opportunities for response that the students seldom had to ask for it themselves. However, a significant difference did exist between the two classes for the situation in which someone outside the response episode, namely the teacher, set up response to take place between others within the response episode, namely two or more students, where one or more students acted as responder and one or more as recipient. Significantly more episodes were set up this way in Ms. Glass's class (21.5% of her response episodes) than in Mr. Peterson's class (9.4% of his).

Context

What contexts does response occur in for each class? There were significant differences between the two teachers regarding the contexts in which response occurred. For Ms. Glass, 44.5% of the response episodes occurred when the class met as a whole, compared to 21% of the response episodes in Mr. Peterson's class. Thus, the fifth hypothesis was not confirmed for Mr. Peterson's class; response will not necessarily occur most frequently in the context of the whole class.

For Mr. Peterson, 47.1% of the response episodes occurred as teacher-student conferences, both formal and informal, whereas only 18.8% of Ms. Glass's did, and these were mostly informal. Hypothesis six was confirmed; the frequency of response in

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conferences will vary with the teacher.

No significant differences were found between the two teachers in the percentage of response episodes that occurred when the teacher interacted with students in peer groups (36.6% of Ms. Glass's response episodes and 31.9% of Mr. Peterson's). Thus, **hypothesis seven was not confirmed;** the frequency of response in peer groups did not vary depending on the teacher. This similarity can likely be attributed to their both consistently moving from group to group to confer with students whenever their classes had group work to accomplish, which in the case of both teachers was often.

Context by Initiation

There were no significant differences between teachers regarding who initiated response in a whole-class context. Both teachers, acting as responders, initiated the response in their class discussions well over 80% of the time (Glass, 88.1%; Peterson, 87.9%). This similarity between teachers is closely related to our finding for the single variable "initiator," which showed the teacher/responder-as-initiator to be the prevalent characteristic in both classrooms, where the teachers served as principle class "leaders."

There were differences in initiator characteristics, however, in the context of teachers interacting with peer groups. In this context, Ms. Glass initiated significantly more response episodes than did Mr. Peterson when they themselves were going to act as responders (59.7% of Ms. Glass's group episodes compared to 42% of Mr. Peterson's). There were no differences between the two teachers in the number of times they initiated response

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episodes to occur in groups between student responders and
recipients, that is, those times the teachers initiated response
to occur in groups and then got out of the picture. But there
was a significant difference in the two classrooms when teachers
interacted with peer groups, and the recipient of response, that
is, the student, acted as initiator. In these situations,
recipients initiated significantly more response episodes in Mr.
Peterson's class (25.9% of the group episodes) than in Ms.
Glass's (9%). Thus, hypothesis eight was generally confirmed;
the frequency of student-initiated response will vary depending
on the teacher.

When the context was the one-to-one teacher-student
conference, the differences between teachers were pronounced. As
responder initiating response, Mr. Peterson initiated
significantly more response episodes than did Ms. Glass, 86.7% of
his conference episodes compared to 23.5% of hers. In this
context there was no significant difference between teachers when
recipients initiated response, even though this occurred in 26.5%
of Ms. Glass's conferences compared to 13.3% of Mr. Peterson's.
However, the situation in which the teacher initiated an episode
and then got out of the way so students could then act as
responders and recipients occurred for 50% of conference response
episodes for Ms. Glass as opposed to none at all for Mr.
Peterson.

Time

At what time in the process does response occur in each
class? Each teacher allowed for response to occur both in-

process and at the time final drafts were returned to students. But while we coded response episodes to reflect this time variable, that is, (1) "process response" and (2) "final response," to think of as "final" the response that went to final drafts is misleading in both classes. Such response was, for the students, still really in-process, that is, leading into the next assignment. With this qualification of the time variable established, we can present the following findings that confirm hypothesis nine--that response will occur most frequently during the writing process. Both teachers devoted more response episodes to writing occurring in-process than to the final draft, yet significant differences were found between the teachers. Ms. Glass, compared to Mr. Peterson, devoted significantly more response episodes (25.7% of hers compared to 3.3% of his) to final draft response, with Mr. Peterson devoting significantly more response episodes than Ms. Glass (96.7% of his compared to 74.3% of hers) to in-process response.

Target

How much response is targeted to work that is directly related to the assignment? Indirectly related? Significant differences were found between the two teachers regarding the nature of the writing targeted to receive response, that is, regarding whether the writing being responded to had the potential of being incorporated into the writer's final draft (direct target) or whether it did not (indirect target). The tenth hypothesis was confirmed; the amount of response directly targeted to the assignment will vary depending on the teacher. Ms. Glass devoted a full 80.1% of her response episodes to

writing that was direct to the assignment compared to Mr. Peterson's 53.6%, while she devoted only 19.9% of her response episodes to writing that was indirect to the assignment, compared to Mr. Peterson's 46.4%. Interestingly, for Mr. Peterson response episodes were more evenly distributed between writing that was direct to the assignment and writing that was indirect to the assignment.

Text

How often does some kind of text--that is, a student paper, a speech, a film, a piece of professional writing--serve to coordinate response in each class? Again significant differences were found between teachers regarding whether or not text served to coordinate response episodes. The eleventh hypothesis was confirmed; the frequency of response coordinated to text will vary depending on the teacher. While both teachers more often used text to coordinate response than not, Ms. Glass showed a significantly larger percentage of "non-text-coordinated" response episodes (24.3%) than did Mr. Peterson (12.2%), with Mr. Peterson showing a significantly larger percentage of "text-coordinated" response episodes (87.8% to Ms. Glass's 75.7%).

Pedagogical Focus

What is the predominant pedagogical focus of response in each class, and in what contexts do the foci occur? For both teachers, response episodes were more often comprised of "cognitive" focus than of "text" or "management" focus. Hypothesis twelve was confirmed; response will most frequently

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be cognitive-based. For Ms. Glass, 42.7% of occurrences of
pedagogical focus in response episodes were cognitive compared to
28.7% each being "text" focus and "management" focus; and for Mr.
Peterson, 43.8% of the occurrences of pedagogical focus in
response episodes were cognitive, compared to 31.7% being text
focus and 24.4% being management focus. No significant
differences were found between the teachers in the kinds or
amounts of foci their response episodes took.

Focus by Context

When we analyzed these occurrences of pedagogical foci
according to the context in which they appeared, we found
virtually the same differences between teachers as our analysis
of Context reveals. In Ms. Glass's class, each kind of
pedagogical focus occurred significantly more in a whole-class
context (44.5% of response with a cognitive focus occurred in the
context of the whole class, 33.8% of response with a text focus
did, and 48.8% of response with a management focus did) than they
did for Mr. Peterson (26.9% of response with a cognitive focus
occurred in the context of the whole class, 16.8% of response
with text focus did, and 17.2% of response with a management
focus did). In Mr. Peterson's class, each kind of pedagogical
focus occurred significantly more in the context of the teacher-
student conference (39.7% of response with a cognitive focus
occurred in the context of the teacher-student conference, 56.6%
of response with a text focus did, and 46% of response with a
management focus did) than they did for Ms. Glass (19.3% of
response with a cognitive focus occurred in the context of the
teacher-student conference, 26.3% of response with a text focus

did, and 13.8% of response with a management focus did).
Again, but with one exception, there were no significant
differences between teachers in how pedagogical focus was
distributed when the context was the small group (Ms. Glass,
36.1% of cognitive focus compared to Mr. Peterson's 33.3%; Ms.
Glass, 37.5% of management focus compared to Mr. Peterson's
36.8%). The two teachers did differ in how much response with
text focus occurred in the group context (40% of response with a
text focus occurred in the group context for Ms. Glass, compared
to 26.5% of response with a text focus for Mr. Peterson).

Discussion

We had hypothesized that the two teachers, Ms. Glass
and Mr. Peterson, while both experts at teaching writing and
both depending in large part on in-process response for
positive results with their students, would present a
consistent picture of this type of response in some ways but
would differ in ways that would shed light on the survey
findings about the confusing nature of in-process response. We
further thought that the differences would reflect their
philosophies about teaching writing and working with students.

We can roughly characterize Ms. Glass as guiding her
students along a path of discovery, giving them cognitive
tools for learning how, independently, to tackle specific
writing problems. In this regard, she appeared to depend
largely on instruction at a somewhat abstract level, developing
with her students concepts and principles, for example, or
creating hypothetical writing situations, which her students

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then drew on to apply to their own writing. Further, she allowed for students to reflect on their own writing processes, again a way to abstract from specific experience with the aim of transferring these insights to future writing situations. And much direct response to student papers-in-progress came from peers, who worked in large part independently from her.

On the other hand, we can characterize Mr. Peterson as creating a collaborative, master/apprentice atmosphere in his classroom, in which he worked closely with individual students on the papers they were working on, giving frequent and direct feedback to them often on the specifics of their texts, holding one-to-one conferences in the classroom in order to do so. Practice writings often were geared to such specifics as sentence techniques or word choice.

Most of the categories on which we did statistical analysis bore out our original impressions and hypotheses about the two teachers. The analysis shows, on a concrete and verifiable level, the similar and contrasting ways in which their individual teaching approaches were actually accomplished in the classroom. It is not surprising, for example, that we found that Mr. Peterson responded to his students as "T alone" significantly more than did Ms. Glass, for this method works with the "master-apprentice" relationship that he sets up for his students, with himself alone the "master." Likewise the findings that Ms. Glass responded significantly more than did Mr. Peterson in conjunction with student responders and that more response occurred in her class with student responders acting alone

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supports her being more a "cognitive guide," in this allowing for opportunities for her students to take the reader-responder's point of view and learn about writing through this complementary route. The fact that Mr. Peterson's students tended to receive response individually significantly more than did Ms. Glass's, and that Ms. Glass's tended to receive response in groups of more than one student at a time significantly more than did Mr. Peterson's, also matches their individual approaches--the former to work on a specific level, something that can only be successfully accomplished by working with one student at a time on a particular paper, and the latter to work on a general level, something that can only be efficiently achieved when large groups of recipients are present at the same time. Our findings for the categories of "Responder," "Recipient," and "Context" thus work together, as significantly more of Ms. Glass's response was accomplished in whole-class discussion and significantly more of Mr. Peterson's was accomplished in teacher-student conferences.

When we look at context and see how the initiating of episodes transpired, the results support even more strongly our sense of the two teachers. Both teachers-as-responders initiated more response episodes with groups than did recipients, but Ms. Glass, as responder, initiated more episodes with peer groups than did Mr. Peterson whereas student recipients initiated more episodes in Mr. Peterson's class than they did in Ms. Glass's. Used to working with their teacher as a collaborator, students in Mr. Peterson's class felt at liberty to call on him for group consultation. Such consultation was not in keeping with the

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independence that Ms. Glass expected of her groups, so they were perhaps more reticent about calling her over. Initiating group consultations had to be her responsibility. The same picture, though with converse percentages, held for the context of the one-to-one conference. The one-to-one conference was the "modus operandi" in Mr. Peterson's class, a pedagogical approach that allowed him to work closely with each student and that he, naturally, would initiate to a great extent. Such conferences were incidental to Ms. Glass's approach, being initiated almost equally by herself as responder and by students as recipients. However, essential to her teaching was the notion of student independence, and unique to her class (set against Mr. Peterson's) was her arranging one-to-one meetings to occur between students, this type of initiating accounting for a full 50% of the one-to-one conferences in her classroom.

The "Time" variable also matches this profile. Mr. Peterson, working closely with students as they produced their drafts, needed to devote a great deal of in-process time to response, whereas Ms. Glass, letting her students work more independently, needed to provide her own response at the end of the process, even though she used this response to help her students transfer their skills to the next assignment. Student-responders shared her role during the process. In this regard, it is not surprising that in her class during the process, there were significantly more situations in which she initiated response episodes to occur but then got out of the way, with the students taking over as responders.

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Our findings for the variables "Target" and "Text" perhaps reflect the essence of the two teachers' approaches to teaching writing, Ms. Glass teaching on a more general or abstract level, and Mr. Peterson on a more specific level. Mr. Peterson, working on lower levels of abstraction, needed multiple and diverse specific texts to respond to in order for students to be able to evolve their own generalities and make connections to future assignments. Thus response was often targeted to texts that were only indirectly related to the assignment but that provided these diverse sources. From Ms. Glass, students already had abstractions and principles, and it was necessary to apply these to the task at hand, getting for the assignment they were working on as much diverse feedback as Ms. Glass, their peers, and they themselves could provide. Our findings for the variable of "text" fits in with this profile. For Mr. Peterson's approach to response, text necessarily needed to be present to coordinate response episodes, as response tended to be directed and specific. For Ms. Glass, working with concepts and principles, effective teaching often demanded that hypothetical situations guide response, thus the frequent absence of text to coordinate response episodes.

We had expected that both teachers, in spite of their different approaches, would place most of their pedagogical focus on the cognitive level. Ms. Glass, with her emphasis on cognitive scaffolding, we had anticipated would tend to focus the content of her response on an abstract but cognitive level, and Mr. Peterson, the collaborative teacher, we had anticipated would

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focus his on a concrete but still cognitive level. The academic
agenda underlying the successful teaching of writing includes an
underlying emphasis on the cognitive processes of the writer. As
it addressed their students' writing, the content of our two
teachers' remarks followed that prescript. It was not, then, the
nature of the content of their remarks that differed, but rather
their approaches, as the other findings illustrate. More
detailed analyses in future chapters will help us understand the
workings of their teaching in more depth, especially with respect
to this category.

Before continuing to understand the workings of the in-
process response episodes in the two classrooms, we will turn in
the next chapter to an analysis of the values underlying the
response process itself--the teachers' and students' notions of
"Ideal Text" and "Ideal Process."

Footnotes to Chapter IV

[1] The astericks beside hypotheses indicate that the hypothesis was not confirmed.

[2] We coded for two variables that, ultimately, we disregarded. Channel, the variable indicating whether response was oral, written, or both, proved an invalid parameter given our including only the written comments targeted to focal students and no one else. Role of Focal Students, the variable indicating whether our focal students were present as responders, recipients of response, both, or neither, proved unanalyzable because the numbers were too small to be meaningful.

Tables in Chapter IV

Table 5.1

<u>Inter-Coder Reliability</u> [a]

	Coders		
	1 & 2	2 & 3	1 & 3

Variables

Responder	77.27%	95.42%	81.82%
	.25 **	.65 ***	.45 ***
Recipient	90.91%	90.91%	90.91%
	.81 ***	.81 ***	.82 ***
Initiator	81.82%	90.91%	81.82%
	.53 ***	.73 ***	.53 ***
Context	86.36%	95.45%	90.91%
	.77 ***	.93 ***	.85 ***
Time	100%	100%	100%
Target	95.45%	81.82%	86.36%
	.89 ***	.52 ***	.61 ***
Text	81.82%	77.27%	81.82%
	.66 ***	.54 ***	.58 ***

Pedagogical
Focus [b]

Cognitive	77.27%	90.91%	86.36%
	.53 ***	.73 ***	.81 ***
Text	59.09%	81.82%	77.27%
		.60 **	
Management	63.64%	86.36%	68.18%
	.36 *	.70 **	.42 *
Uncodable	95.45%	95.45%	90.91%
	.83 ***	.86 ***	.70 ***

[a]
    The three coders are identified by numbers—1, 2, and 3.
Column figures represent agreement statistics for each pair of
coders. The top figure represents the percentage of agreement
between the pair and the bottom figure represents Cohen's Kappa.
Where Cohen's Kappa is not given, it is not applicable.

b
The reliability for the pedagogical focus category is reported

for each level of the variable because each episode could have

been coded for two types of focus.

* $p < .05$. ** $p < .01$. *** $p < .001$.

Table 4.2

Coding Rotation System[a]

Week	Teacher	Primary Coder	Secondary Coder	Number of Spot Checks
1	Mr. P.	1	3	all episodes
Pre-1 & 1	Ms. G.	3	2	all episodes
2	Mr. P.	3	1	3
2	Ms. G.	2	1	3
3	Mr. P.	2	3	2
3	Ms. G.	1	3	2
4	Mr. P.	1	2	1
4	Ms. G.	3	2	1
5	Mr. P.	3	1	1

[a] Mr. P. = Mr. Peterson; Ms. G. = Ms. Glass

Table 4.3

Comparisons of Teachers: Types of Response

Percent Response Events
within Each Classroom

Type of Response Event	Teacher		Tests of Significant Difference	
	Glass (N=191)	Peterson (N=276)	Chi-square	Post Hoc Z
Responder			51.04 ###	
Teacher alone	62.3	86.5	(df=5)	-5.95 ###
Teacher & student or students	12.6	3.3		3.52 ###
Teacher & writer or writers	.5	.7		-.28
Student or students	11.5	4.7		2.58 ##
Student & writer or writers	5.2	4.7		.24
Writer or writers	7.9	0		4.05 ###
	(n=191)	(n=273)		
Recipient			11.19 ###	
Individual writer	36.1	51.8	(df=1)	
Group of writers	63.9	48.2		
	(n=191)	(n=274)		
Initiator			14.07 ##	
Responder	63.9	71.0	(df=3)	-1.61
Recipient	11.5	16.3		-1.50
Another	21.5	9.4		3.50 ###
Unknown	3.1	3.3		
	(n=191)	(n=276)		
Context			46.44 ###	
Whole class	44.5	21.0	(df=2)	5.40 ###
Peer group	36.6	31.9		1.05
Tch-Stu conference	18.8	47.1		-6.86 ###
	(n=191)	(n=276)		
Time			52.04 ###	
Process	74.3	96.7	(df=1)	
Final	25.7	3.3		
	(n=191)	(n=276)		
Target			34.03 ###	
Direct to assign.	80.1	53.6	(df=1)	
Indirect to assign.	19.9	46.4		
	(n=191)	(n=263)		
Text			11.28 ###	
Text not present	24.3	12.2	(df=1)	
Text present	75.7	87.8		
	(n=189)	(n=262)		

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Pedagogical Focus
Cognitive	42.7	43.8		.28
Text	28.7	31.7		.83
Management	28.7	24.4		1.19
	(n=279)	(n=356)		

Pedagogical Focus
By Context

Cognitive Focus
			15.32 †††	
			(df=2)	
Class	44.5	26.9		3.10 ††
Group	36.1	33.3		.48
Conference	19.3	39.7		-3.86 †††
	(n=119)	(n=156)		

Text Focus
			18.10 †††	
			(df=2)	
Class	33.8	16.8		2.68 ††
Group	40.0	26.5		1.96 †
Conference	26.3	56.6		-4.47 †††
	(n=80)	(n=113)		

Management
			26.98 †††	
			(df=2)	
Class	48.8	17.2		4.58 †††
Group	37.5	36.8		.09
Conference	13.8	46.0		-4.89 †††
	(n=80)	(n=87)		

Context by

In-Class
			2.56	
			(df=2)	
Init=Respond.	88.1	87.9		
Init=Recip.	8.3	12.1		
Init=Teacher	3.6	0		
	(n=84)	(n=58)		

Group
			8.10 †	
			(df=2)	
Init=Respond.	59.7	42.0		2.21 †
Init=Recip.	9.0	25.9		2.81 ††
Init=Teacher	31.3	32.1		-.10
	(n=67)	(n=81)		

Conferences
			81.51 †††	
			(df=2)	
Init=Respond.	23.5	86.7		8.0 †††
Init=Recip.	26.5	13.3		1.63
Init=Teacher	50.0	0		4.90 †††
	(n=34)	(n=128)		

† p < .05. †† p < .01. ††† p < .001

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CHAPTER V--<u>Teacher</u> <u>and</u> <u>Student</u> <u>Models</u> <u>of</u> <u>Good</u> <u>Writing</u> <u>and</u> <u>Good</u> <u>Writing</u> <u>Processes</u> [1]

Introduction

During the first weeks of our observations in Ms. Glass's classroom, it occurred to us that the focus of our study--the role of response in learning to write--presupposed a whole other phenomenon crucial to teaching. The perhaps obvious question dawned upon us slowly: Just what was the response to? Or more aptly, what was the response toward? In the absence of a goal or criteria, feedback itself makes no sense. By definition, feedback adjusts student behaviors toward some valued end. We expect teacher or peer feedback to move the student writer towards a goal of better writing. Feedback is oriented toward a goal, and actually helps to orient students toward that goal. It seemed to us that much of the job of teaching that we were observing was that of putting forward the goals and objectives toward which the students would move, establishing the expectations that these teachers had for their students.

Over the course of the semester in Ms. Glass's and Mr. Peterson's classrooms we saw and heard these teachers' concepts of the goal of better writing unfold. We came to call this goal "Ideal Text," and it was almost tangible in class discussions and activities, in the talk and work of teacher and students. The teachers nudged their students patiently and tenaciously toward it, students reached for it and sometimes resisted it, and it permeated the classroom as an unseen judge, evaluative

criteria, that presided over every bit of text that stumbled
unheedingly into its presence. The teachers struggled to insist
upon it, the students came to wield it in their talk, in peer-
and self-evaluations, and more or less tentatively approached it
in their own writing.

We also watched a collection of writing procedures emerge in
these classrooms--an "Ideal Process." The teachers structured
class activities in drafting and polishing pieces of writing.
Together, "Ideal Process" and "Ideal Text" formed a cohesive
belief system, a set of expectations for the form and function of
a piece of writing as well as the cognitive process that ensures
its successful completion.

As teachers, Ms. Glass and Mr. Peterson were charged with
transmitting knowledge about a particular domain: writing.. Like
all socially produced artifacts, knowledge realizes social goals
and is valued by the society in which it functions.
Anthropologists have long been interested in the structure and
content of knowledge domains in particular societies. Knowledge
about writing processes and products in contemporary Western
societies can perhaps benefit from an approach that treats them
as a system of values underlying and permeating classroom
teaching, response, and evaluation.

Looked at from this socio-cultural point of view, these
teachers had a message to transmit to their students about the
goals of written language and how to achieve them. The question
this chapter attempts to answer is this: What exactly was that
message?

This chapter, then, is aimed at explicating the goals and

expectations, the theories and values, guiding the instruction and response practices of Ms. Glass and Mr. Peterson, as these ideals emerged in their communication to students in their classrooms. It is an attempt to bring what is assumed, "understood," and therefore unexplained in these classrooms to the surface, to render the ordinary goals and values promoted by these teachers "strange," and therefore available for reflection and analysis. Our attempt is similar to that of anthropologists who have studied "exotic" cultures largely by objectifying, by treating as "strange," aspects of cultural knowledge, structure, and skill that participants in the culture take for granted. Explication of the values teachers hold about writing and written language will enable educators to discuss and evaluate social and cultural assumptions that underlie teaching practices.

This chapter also is aimed at examining the values about "Ideal Text" and "Ideal Process" from the point of view of the students. Important when considering students' values is the fact that in the classroom, students and teachers take different social roles, which carry with them different rights and responsibilities; whenever there are groups of people separated along status and power lines, and whenever values are being promoted, clashes in beliefs and values can arise. Such clashes are particularly important in helping us understand difficulties students may have in learning in school. The clashes are partly due to the different interests of the groups (Everhard, 1983; Marx, 1867). The values and uses of written language, in particular, provide ready-made hotbeds of debate. Specifically,

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the "culture of reference" for the teacher and students are likely to differ. Peer culture and values may promote one kind of understanding of the forms and functions of written language, while teacher conceptions are likely to be consonant with academic uses of language, and with "schooled" tastes in literature--culture with a capital "C." (See Burnett, 1970; Goodenough, 1963; and Wilcox, 1982 for a discussion of the notion of "culture" of reference.)

In order to understand the function of feedback processes in learning, such as the giving of written comments on papers, peer group or conference interactions and whole-class response, we must understand what the basis of that feedback is. What are the values and ideals, explicit or implicit, that teachers are trying to guide their students toward in their feedback to student writings? What are the teachers' models of "Ideal Text," of ideal text creation processes? And what are the students' models?

Background to the Analysis

It is our assumption that teachers and students as cultural participants reveal the content of their culture to one another in their language and behavior. Ethnomethodologists investigate the local enactment of social structure--the roles and status of interactants, the grammar of social interaction as participants reveal it to one another (Mehan, 1979; Schenkein, 1978; Sudnow, 1972). We are assuming that participants in social interactions also locally enact cultural knowledge domains, revealing cultural beliefs and expectations about these domains. By watching interactions in school, focused on academic tasks and oriented toward domains of knowledge, and by paying attention to the

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content of what people say to one another, we believe it is possible to see how they manifest the contents, and not just the structures, of their cultures. Teachers, as cultural experts relative to the novice status of their students, are likely to reveal in their talk the cultural ideals and expectations they hold about domains of knowledge, their uses, and the social values attributed to them. With respect to literacy, in general, and writing in particular, teachers undoubtedly transmit ideals about the forms writing will take, the procedures that will produce these ideal writings, and the social values of written language in general.

We found as we observed in the classrooms of Ms. Glass and Mr. Peterson that we couldn't interpret the meaning of the response episodes captured by our statistical analysis of response in Chapter IV without considering the teachers' and students' goals and expectations. Yet the ideals teachers communicate to students about written language and its production have not been carefully investigated in the pedagogical context. These ideals have been examined with respect to finished texts, in testing settings (e.g., Diederich, French, & Carleton, 1961; Freedman, 1979; Harris, 1977); however, no one has looked at values with respect to the writing process. Further, these same researchers have examined values as they are implicit in types of response, say written comments and holistic judgments, but not as they function in the overall curriculum and rarely as they are understood by students. Most important, no one has compared the values of teachers and students. For the most part we have

assumed that values are universals and understood by all teachers and researchers alike.

What seemed to be needed, then, was a content analysis of the communication that went on in the classrooms that comprised the curriculum of teaching and learning in those settings. Not only the content of talk, but the meaning such talk had for the students and teacher had to be culled from such an analysis, in order to characterize not only the environment of learning, but what stood to be learned in these environments. Further this talk would have to be examined across all classroom activities, including all types of response episodes.

Through a close look at what students in classrooms such as these stand to learn, in other words what is available to learn, we may better be able to understand the role of response in the acquisition of written language. We assumed that the official stance grew over time in interaction between the teacher's theory of written language and the theories 30 or so students bring with them to the classroom each semester.

Methods and Procedures

Talk: The Data Source

Talk in classrooms provides a window into the mind of the teacher and the students as they interact over classroom tasks. Through an analysis of student and teacher talk, we will be able to uncover and then compare their notions of "Ideal Text" and Ideal Process. Valued processes and products are communicated implicitly or explicitly.

In interaction, conflicts between teacher and student values and beliefs about written language may be negotiated away, as

students come to understand what the teacher is getting at, and as the teacher learns from his or her current batch of students how to best get the point across. Conceptual maps of academic domains such as writing thus enter the classroom with teacher and student, and are negotiated and modified in the on-line communicative interactions that compose the class (learning).

In addition to providing teacher and student with a window into the other's mind, classroom discourse itself comprises the very content the teacher is charged with transmitting. Talk not only transmits learning in academic domains (functions as a medium of transmission), but also is the very material of which that domain is built up in the process of interacting in the classroom. Classroom talk, then, provides a rich source of information to the analyst in search of better understanding of learning processes.

We have limited our data sources to the field notes and video tapes of classroom interactions, peer group tapes, and materials passed out in class. We have used comments made by students in interviews after the semester was over only to supplement the analysis. We limited the scope of analysis of these two teachers' and their students' ideals as shown during the focal assignment for each teacher.

We chose not to analyze the written comments teachers put on student papers or the writing the students actually produced. While written comments no doubt also transmit values to the students, these were looked at separately in Chapter VII. Further justification for looking at only those transactions

involving spoken communication comes from the fact that only Mr. Peterson wrote comments on drafts, and those he did write, he accompanied with in-class conferences in which he explained and elaborated on the comments. Written comments for both teachers that accompanied final versions no doubt function as value statements and guidance for the next paper the student is to write, but for the purpose of this chapter, which seeks to produce a portrait of what counts as good writing for these teachers for this one assignment, we decided not to use written comments.

The one type of written language that we examined was the use of samples from teacher-produced dittoes that constituted value statements about text or text production. These dittoes were often the support and focus of oral activities, and therefore functioned much like oral instructions given by the teacher in that regard.

Procedures for Extracting Values

In order to characterize the teaching of these two teachers, we listened carefully to what they said to their students. We particularly were interested in belief statements of the form "What you should do is.." or "What I want is.." as they externalized the teachers' system of values and expectations. Our goal was to understand what the teachers actually communicated to their students. Such an analysis required a close look at the actual talk of the classroom wherein teachers frame for their students a picture of the ideals they hold. It necessitated listening to the talk about values that emerged before the students.

In order to get at student understandings as well as teacher
expectations, we listened to student contributions to classroom
lessons as well as the independent remarks students made in peer
group work sessions. We were interested in seeing how students
responded to teacher values, whether these values would be
consonant with student values, and how or if students took up the
values and ideals teachers projected in classroom talk,
activities, and curriculum materials.

Teachers plan and orchestrate classroom events around
instructional goals, and promote and maintain discussions about
topics that serve those goals. Mehan (1979) and Griffin and
Humphrey (1978) show that the structure of teachers' talk can
function as a gate through which only relevant student
contributions may pass. In addition, teachers function as the
gate-keepers or filters for their own instructional agendas.
When "incorrect" student contributions hit the floor, teachers
must effect repairs of some kind to ensure that the error will
not be replicated by others. Students help to maintain this
structure of talk, addressing their remarks to the teacher.
Since the teacher's talk is pivotal in the structure of classroom
interaction as it weaves in correct student responses to
elicitations, marks incorrect responses as such, and guides the
discussion toward instructional ends, whole-class interactions
can be seen as teacher-guarded.

Both teachers in this study presided over class discussions,
and even though students contributed to these discussions, their
remarks were structured by the topic of discussion the teacher

had set up, and the specific question teachers asked them to address. (For an analysis of teacher-filtered, whole-class response episodes in these classrooms, see Chapter VI). Whole class discussions, therefore, were interactively accomplished, curriculum events wherein the teachers' values and beliefs reigned by virtue of their role as instructors.

The approach here was, therefore, to take the teacher's values as they were communicated in class as the background against which to compare and contrast independent student views which arose sometimes in that setting, but more often in peer groups.

The analysis required an inductive search for the categories of meaning used by the teacher and students, rather than those we may have generated independently. We were interested in a "native" participant's conceptual domain, that which stood for good writing in the classroom. The terminology and connections between terms used by participants in such a setting create a map or picture of the domain as understood by the teacher in his or her role as the authority in the classroom (See Spradley [1982] for a description of domain analysis).

Categories must therefore emerge from the talk of the teacher and students in classroom discussions, both from terms and from linkages between the terms that are made explicit in the talk. We expected such an analysis to yield a map of good writing for each classroom that accurately portrayed the teachers' notions of the acceptable and good. Against this background we came to understand where student conceptions of good writing both mirrored and resisted those of the teacher.

As the first step in generating the maps, we went through the supplemented field notes, extracting talk which externalized beliefs and values about written language, and the goals and purposes of these particular assignments. The criteria we used in located value or belief statements were the following:

1. Speakers often linguistically marked belief or value statements, using expressions such as "I think you should...," "You need to...," "What I want is...," "You need..." Verbs such as "need," "should," "ought," "have to," and "want" thus marked instances of value communication. "Good" or "bad" and their synonyms also often marked value statements. Participants used these descriptors in expressions of the form "That's a good X," or "My X is terrible." Alternatively to these two types of linguistic marking, speakers simply voiced their opinions - "I like that X."

2. If participants did not mark statements as belief statements in one of the ways listed above, we counted as belief statements talk which showed that participants were behaving as though something valued was present or absent as they oriented to text. For example, a speaker might say "Where's your X?" thereby implying that an X is expected and should be present.

After locating these statements, we then placed them separately on index cards, each of which then contained one language sample. Entries for each teacher's class were color coded to keep them separate. During this process, both student and teacher talk was taken down, along with the context in which

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the talk occurred, the class, week, day, and page number from the field notes, as well as a video counter number, when one was available. Interactants were identified by initials, except for Ms. Glass and Mr. Peterson, who were known simply as T (for teacher).

In addition to combing the field notes for ideals, criteria, values, and the like, we also reviewed the peer group tapes for the focal students in each class for group activities which took place during the one assignment under analysis. During their peer work, students often made value statements that closely followed the criteria of the teacher, but also made independent judgments and even statements that overtly conflicted with the "official" classroom views on written language or writing procedures. All student value statements were transcribed onto index cards, color coded to distinguish the two classrooms from one another, and the peer group interactions from those involving the teacher in conferences or classroom interactions.

A veritable plethora of colored index cards was sorted and placed into piles that reflected a similarity of content from card to card in the pile. We began with the samples which involved the teacher, working separately for each class. The cards were sorted primarily by the terminology in the language samples, noting that when multiple terms occurred in close proximity, speakers were making the links between terms visible. Peer group samples, where possible, were sorted into the categories emerging from samples involving the teachers. Peer group samples which could not fit into a teacher-based category were sorted into separate categories, of which only a few

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emerged. To say that most of the peer sample fit into teacher-based categories is not to deny the possibility of value clashes, however. In fact, overtly negative student reactions to particular classroom values were sorted into categories involving those values.

After living in these classrooms daily for a semester, we feel confident that the groupings reflect real categories at work in the classrooms themselves. As we mentioned, often there was a term that arose in the classroom that could be applied to a pile of cards to serve as a label. The language of teacher and students when voicing beliefs about written language often linked categories together. We followed these links between terms, relating categories to one another through these links. The task required few inferences; the cards virtually sorted themselves through the explicit semantic networks available in the talk of the teachers and students. Although a reliability check on the sorting procedures did not seem necessary, other members of the research team provided informal checks.

An example might suffice to show how little inference was necessary in this sorting process. In Ms. Glass's class, numerous language samples held the term "interesting," applying it as a criteria to writing samples and speeches that were read, heard, and discussed in class. Within the pile of cards containing the term "interesting," links emerged to other important classroom terminology. For example, Ms. Glass said, "Is it really interesting to the audience?" and "Would somebody else see it as boring or as interesting?" These comments, and others, linked

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the criteria of "interest" to an emerging principle of "audience."

Other categories such as "using description" and "using strong verbs" formed independently from the category of "interest." Within these categories, though, the language of students and teacher linked them to "interest" and "audience." Marion, a student, said, "They didn't describe enough so that anybody else, y'know, would be interested in it." Ms. Glass asked, about a paper just read in class, "What made that more interesting than the last one?" A student, answered, "Well, he used a lot of descriptive verbs instead of adjectives."

From samples such as these, we could locate principles such as "be interesting," reasons for doing so, such as considering the needs of an "audience," and devices for making writing more "interesting," - "use description," "use strong verbs." In just this way, from the talk of the classroom itself, a hierarchical structure of principles and practices instrumental to those principles resulted from this sorting process for each classroom. Although the former examples are drawn from Ms. Glass' class, the process for sorting language samples for Mr. Petersons' class was identical.

The categories and linkages that resulted, then, compose a map, or model of the values, ideals, evaluative criteria, and beliefs at work in these two classrooms. Portraits that characterize the properties of "Ideal Text" and writing process, the type of writing and writing activity sanctioned and valued by teachers and students in each of these classrooms follow.

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Results

Tables 5.1 and 5.2 comprise the portraits that emerged from the sorting procedures for Ms. Glass's class and Mr. Peterson's class, respectively.

```
------------------------------------------------
        Insert Tables 5.1 and 5.2 about here
------------------------------------------------
```

These tables, being long and complex abbreviations of a living process unfolding over time in the two classrooms, require lengthy explanation in order to be understood. Thus, in the discussion to follow, we will divide each one into parts for ease of explanation and interpretation.

Ms. Glass's Classroom--A Model of "Ideal Text"

In Ms. Glass's class, the theme of the writer as a choice-maker emerged as paramount. Making decisions was the job of the writer, as the following quotation from Ms. Glass indicates:

> How much invention? How much distortion to prove a point?
> How much use of information to prove a point? You have to
> make that kind of decision, whether you're writing or
> talking.

Here, Ms. Glass focused on the idea of appropriate evidence, but she nearly always stressed the importance of individual choice, limited or informed by writer perceptions of audience, focus, purpose, and voice, as an abstract of the main headings from Table 5.1 indicates:

Principles of "Ideal Text"

The job of the writer is to make choices
Controlled by audience
Communicate effectively

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```
                    Be clear
                    Be interesting
              Controlled by focus
                    Find a focus
                    Write a focus statement
              Controlled by purpose
                    Write a saturation report in which
                    you communicate the essence
                    of a particular place
              Controlled by voice
                    Base your writing on your point of view
```

Classroom talk about these principles guiding the choices of writers comprised a language, a special terminology, for commenting on writing and writing tasks. An expansion of the principle of "audience" shows ways stressed in Ms. Glass's class for meeting the needs of an audience:

Audience

```
Communicate effectively
      Say something
      Don't let language get in the way of communicating
      Be believable and persuasive, not corny or overdone
Be clear
      Don't depend on prior knowledge of reader
      Avoid reader confusion
Be interesting
      Be humorous or entertaining
      Keep the reader's attention
```

The idea of "audience" permeated much of the classroom talk about writing, both evaluative talk about writing samples, and talk that projected the expectations and goals student writers were to meet. In classroom discussions, Ms. Glass and her students recognized the presence or absence of attention to audience needs as they evaluated pieces of writing that Ms. Glass brought in for that purpose. They also talked about the requirement of meeting an audience's needs as the students prepared to write and projected goals for their own papers.

Although Ms. Glass's class was rich in talk about "audience," the audience really was an imagined one--"audience" as a rhetorical category, rather than a flesh and bone readership. The talk about the "audience" or "reader" actually focused on the writer--the responsibility of the writer to engage an "audience," "be clear," and communicate something. Ms. Glass focused on teaching her students to imagine and evaluate the effect their writing would have on a reader, and to decide how to produce an intended effect.

Beyond this rhetorical category of "audience," Ms. Glass and the other students in the class provided real audiences for student writing. Students were encouraged to share with her before the class bits of the writing exercises she had assigned. They read drafts of their papers to each other in peer groups, and were invited to comment on each other's writing. The emphasis of this sharing and commenting was on producing a better piece of writing: meeting the evaluative criteria Ms. Glass set out. In other words, students functioned for each other as an academic community, helping each other with the school task of doing the assigned writing well.

One of the ways Ms. Glass had students form an audience community was by having them listen and comment on how effective writers had been in getting their point across. She explicitly focused on teaching her students to respond critically to writing. Below is an elaborated summary of classroom talk about effective communication and how to achieve it:

<u>Effective Communication</u>

Communicate effectively

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```
        Say something
        Don't let language get in the way of communicating
                Avoid Engfish - stiff, stilted language
                Avoid sounding odd
        Be believable and persuasive, not corny or overdone
                Avoid cliches, insincerity, and phoniness
```

Ways to communicate effectively centered on making appropriate language choices. Ms. Glass had her students read two chapters of Macrorie's (1979) _Telling Writing_ -- "The Poison Fish" and "Telling Facts." In "The Poison Fish," Macrorie gives examples of writing which obscures a message--either because the terminology covers up the ideas, or because language is used to disguise the fact that there is no message. Ms. Glass spoke negatively about "teacher-pleasing," academic-sounding prose, showing her students that she wanted something different from them, something that other teachers would perhaps not accept or reward. This message seemed particularly hard for students to take. We will discuss later the frustration and confusion that arose from the concept of Engfish.

In order to encourage her students to meet the needs of audiences, real and imagined, Ms. Glass emphasized the importance of clarity. "Being clear" in writing, for Ms. Glass's students, depended on consistency and explicitness in the text itself. By connecting ideas together, students were told they could relate the pieces to the whole:

<div align="center">Clarity</div>

```
    Be clear
        Don't depend on prior knowledge of reader
        Avoid reader confusion
            Do one thing at a time
            Make the connections between things explicit
                Connect ideas together
                Tie paragraphs together
                Use key words from the focus statement
```

```
                 to make transitions
          Relate the pieces to the focus
     Make proper use of pronouns
          Keep the narrative pronoun consistent
          Do not use "you" to mean "anybody"
          Use pronouns to refer clearly to one
          and only one noun
     Maintain a consistent tense
```

Maintaining a consistent tense and pronoun were techniques for avoiding reader confusion, as was the use of pronouns that had a clear referent. Ms. Glass focused on pronoun use for half of one class period, using sentences from the students' first papers as illustrations of the problems that could arise for readers from "fuzzy pronouns." She announced this lesson as "official grammar lesson number 1," and it was the one and only lesson of its type that we saw in the eleven weeks we spent in her classroom.

Maintaining audience interest was an important element of writing for an audience in Ms. Glass's classroom. The devices for "being interesting" that were talked about in Ms. Glass's class are summarized below:

Interest

```
Be interesting
     Be humorous or entertaining
          Choose an interesting topic
          Write an interesting focus sentence
          Write an interesting introduction
          Write an interesting first sentence
     Use lots of description of people, things, scenes
     Write tight sentences that are not choppy
          Combine sentences
     Use strong verbs that are more active
        and help the reader see better
Keep the reader's attention
     Don't write pieces that are too long
          Use only the important information
          Leave out what isn't needed
          Eliminate excess words (dead wood)
     Don't be too general
          Find better, more precise nouns and verbs
```

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Don't be too complicated
            Don't be too boring
                 Vary the sentence structure

     In order to "be interesting," student writers were
encouraged to choose topics that were interesting, and to write
focus sentences and introductory sentences and paragraphs that
were interesting. "Being interesting" here clearly relies on the
subjective judgment of the writers as they take into account
what might potentially interest a reader. Ms. Glass helped her
students see what others would be interested in. For example,
she sometimes had her students "vote" as to how interesting a
passage was--on a scale from "wow" to "ugh" or "ho-hum." Student
writers could get a sense of what their peers found interesting
from these occasions, and were asked to rate their own work on
such a scale from time to time. They also spent a substantial
amount of time working on their writing in peer groups (see
Chapter IV).

     Ms. Glass also emphasized the importance of using lots of
descriptions to maintain reader interest. Using specific action
verbs and combining sentences to make for smoother and livelier
prose were also highlighted as devices for making written pieces
more interesting.

     Keeping the reader's attention, a goal quite synonymous with
being humorous or entertaining, relied upon such tactics as
cutting out excess information and excess words, being specific
and precise, seeking simple ways to express ideas, and varying
sentence structure. In general, being interesting and being clear
actually could be accomplished in writing by attending to a few
key notions, as the following selection from Table 5.1 indicates:

Keys to Interest and Clarity

In general, in order to be clear and interesting to your audience,

> Project enthusiasm
> Use the right word
> > Precise and sharp, not vague or fuzzy or dead wood
> Use lots of detail and examples to be convincing
> and persuasive
> Use lots of description to show the reader pictures
> Give smooth transitions

A topic of great importance in Ms. Glass's class was that of "focus." As Table 5.1 demonstrates "focus" was a major feature controlling the writers' decision-making. The entire sequence of assignments we watched centered around the concept of "focus." "Focus" was a noun, a label for something a paper did or did not have. It also was a label for a cognitive activity--that of generalizing from a lot of specific information. Ms. Glass was explicitly teaching her students to "find a focus"-- o search through all of the information they collected for the underlying themes that they wanted to communicate. As the next section of Table 5.1 indicates, "finding a focus" was both a cognitive activity and an exercise of the writer's will--a focus was chosen, decided upon, as much as it emerged as a generality from the detailed texture of their subject:

Focus

> Find a focus
> > Generalize from specific information
> Write a focus statement
> > Include the topic or subject and your
> > attitude toward it

In addition to "finding a focus" which would tie together all the pieces of their observations and their writing, students

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were to express this focus in a statement that would communicate it to an audience. The "focus statement" was an illuminating fulcrum for the paper, a statement at once about the paper's topic and the writer's attitude toward it. The "focus statement" served to orient the reader in the writer's world of perception and sense.

The ongoing classroom meta-commentary about writing--the technical language Ms. Glass and her students used--also included a controlling category called "purpose." "Purpose" was a gloss for the writers' intentions as they serve to fulfill the assignment Ms. Glass gave. In other words, the assignment--a report which distilled the essence of a place--created the "micro-world" in which students discovered and expressed their message and meaning as experienced writers (see Papert, 1980). "Purpose" here goes beyond traditional rhetorical notions of the writer's goal in a piece of writing (that is, to persuade the reader, to describe an experience, etc.). It includes the assignment itself as an academic task in which the goals and purposes of the student writers could emerge. As the section of Table 5.1 shows, students chose the place they wished to investigate; while collecting information about that place, they should come to know what interested them as writers, what message about the place they wished to convey.

Purpose

        Write a saturation report in which you
          communicate the essence of a particular place
              Choose a place to investigate
              Collect lots of information, data, material
              Select important pieces that convey the
              feeling of the place
              Order and sort details to show the

> atmosphere best
> Convey the focus - the essence of the place
> and your attitude toward it - to a reader

Ms. Glass stressed the cognitive activities of sorting and selecting information, and producing an order out of the chaos of detail students collected in visits to their places. She mentioned the controlling concept of "voice" only once or twice, and did not attempt to teach it to her ninth grade students during the time we observed in her classroom:

Voice

Base your writing on your point of view

In general, two types of activities were encouraged in the classroom in order to accomplish the assignment ("purpose")-- conveying the essence of a place--while attending to "audience" needs and the "focus" of the paper: "showing" and "structuring." These activities are summarized below:

Keys to Audience, Focus, and Purpose

Showing
> Use vignettes, scenes, images, pictures
> > Put the reader in the middle of something
> Make the reader see, hear, feel, and sense
> > the essence of the place (purpose and focus)
> Piece together details, examples, and descriptions
> > from observations to give the character of
> > the place, make the paper come alive, and
> > help to convince the reader

Structuring
> Write a focus statement that has a strong
> > verb that builds into the sentence your
> > attitude toward the subject, shows the
> > reader about the place, and says some-
> > thing about relationships between things
> Place the focus statement prominently, at the
> > end of the first or second paragraph
> Order information in the paper to keep reader
> > attention and interest for the purpose of
> > communicating the atmosphere of the place
> Write a good introduction and conclusion which
> > catches reader interest and leaves the reader

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with a feeling about the place

"Showing," a term taken from Caplan & Keech's (1980) Showing Writing, was used to describe the specific, descriptive evidence writers use to convey their meaning to an audience. For this assignment, the reader had to be made to "see, hear, feel, and sense" the essence of the place as the writer intended to convey it. "Structuring" or "ordering" had to do with the positioning of information in a text that created coherence, and that helped to get the writer's point across.

Ms. Glass summed up her goals for her students' writing on this assignment when she said:

> Having visited this place, taken some notes, thought about what we talked about, looked at the assignment sheet, figured out who your audience is, what your purpose is, what your voice is--all those things, ... do the best job you can to come up with something that you think works.

She revealed her respect for her student writers, and her insistence on their autonomy over their text by creating writing "micro-worlds" for them to explore. She kept her distance from their individual writings until they turned them in for evaluation, preferring to guide them through the meta-commentary, the "Ideal Text" principles that lived in the talk of the classroom. Most often, Ms. Glass stressed "focus," "purpose," and "audience" as organizing principles, concepts underlying the act of writing. She told her students that what you keep in your head is "What's the focus? What's the purpose I'm going after? And what's this gonna do to an audience?"

Mr. Peterson's Classroom--A Model of "Ideal Text"

Two main organizing principles emerged from Mr. Peterson's classroom: anticipating the needs of the reader, and meeting the demands of the assignment. Mr. Peterson taught the character sketch as a genre, one that traditionally contained certain elements. He stressed the importance of "being interesting" and "being clear" in all of the writing students did during the seven weeks that we observed in his classroom. The selection from Table 5.2 summarizes the emphasis Mr. Peterson placed on the reader and assignment:

<u>Principles</u> <u>of</u> "<u>Ideal</u> <u>Text</u>"

```
Anticipate reader reaction
     Be interesting
     Be clear
Do the assignment
     Write a character sketch which
          the teacher will show you how to do
               Figure out what the person's about
               Describe and explain the person to make
                 her/him understandable to others
               Follow the structure provided by the teacher
```

Mr. Peterson focused on teaching his students a set of tools for crafting their writing. Like a master chef, he tested the products of his apprentices, and was generous in his advice for their improvement on particular pieces. The analogy to a master chef runs deep: Mr. Peterson talked of "spicing up" student writing. "Needs more detail here" might easily have been "needs more salt" in the peremptory language and authority of master chef over apprentice cook.

Mr. Peterson actually mentioned the "reader" only a few times, focusing most of his classroom discussion on "being interesting" or "being clear," or on the assignment itself. The type of classroom discussion that went on in his class about ways

to "be interesting" is revealed in the following section from Table 5.2:

Interest

Be interesting (exciting, dramatic, spicy, involving)
    Use an interesting topic
    Use specific details and descriptions
            Contrive these, if necessary, from your
                imagination to liven up your writing
                and make it more fun to read and write
    Use strong verbs, chosen carefully to suggest
        action and to convey more
    Get rid of excess words
            To eliminate repetition
            To get into your subject faster

Synonyms for "interesting" relate to both the work of the writer and the activity of the reader: the writer makes a text dramatic or spicy; the reader finds it exciting or involving. Implicitly, if not explicitly, Mr. Peterson included the concept of a reader/audience when he pushed students for greater clarity and interest in their writing. As the resident expert, however, Mr. Peterson was the audience and evaluator of the clarity and interest of student papers. While students read drafts of their papers to one another, sharing papers was an activity often embedded in one of the many problem-solving games Mr. Peterson hosted in his classroom. He served as master of ceremonies and as judge for these games, maintaining his position as the classroom authority. Students acknowledged Mr. Peterson's authority as teacher, but they did not always agree with his judgments, as we will later show.

To "be interesting," the writer must choose an interesting topic. Mr. Peterson was concerned that his students find a person to write about who was complex, somewhat unpredictable.

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Some "tools" that could be used to liven up writing included
using specific details and strong verbs, as well as getting rid
of excess words that didn't add to a piece.

The focus in Mr. Peterson's classroom was overwhelmingly
aesthetic, and linked closely to aspects of the text to be
shaped, turned, and "spiced up" using reliable tricks of the
trade. Trickery, in fact, was explicitly allowed in Mr.
Peterson's class, as long as it helped to make a better piece of
writing. Details, for example, were such an important ingredient
of good writing that Mr. Peterson encouraged his students to make
them up, to contrive them, if necessary.

Like Ms. Glass's students, Mr. Peterson's students were
encouraged to "be clear" in their writing, as the following
selection from Table 5.2 shows:

<u>Clarity</u>

Be clear (specific and concrete, not vague or general)
    Give specific examples
    Give descriptions that present a clear picture
    Make connections obvious
        Between paragraphs (ideas)
            Order them to create the best transitions
        Within paragraphs
            Write a strong topic sentence that gives
                direction to the paragraph and connects
                the sentences together
            Give evidence to support the point made
                in the topic sentence
            Relate all sentences in the paragraph to
                the topic sentence
        Within sentences
            Combine ideas when possible into one
                sentence that makes the links and
                connections between ideas, and which
                avoids sentences that are too long
                and scattered.

"Being clear" relied on aspects of the content and the structure
of a paper. To "be specific and concrete," the writer needed to

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give specific examples and descriptions that presented a clear
picture. Adding examples, like adding salt, made the product a
better one. "Being clear" also relied on the structure of the
text. Making the connections between ideas increased clarity,
and Mr. Peterson taught his students to manipulate paragraph and
sentence structure in order to make the connections that led to
clarity. He exercised his students in crafting topic sentences
and writing "organized paragraphs with connections." He gave
them sentence-combining tasks to increase their facility with
sentence structure.

Writing a character sketch in Mr. Peterson's class demanded
elaborate preparation. Mr. Peterson had a definite idea of the
type of thought that should go into producing the written product
he was looking for from his students, and the processes needed to
assure that they would be able to produce it. He had his
students begin with an elaborate process of analyzing, or
"figuring out," their character, as shown in the following
selection from Table 5.2:

Figuring Out the Person

```
    Analyze the person
        Know the character well
            Consider a range of possible subjects
            Choose one that you have a lot
              of information about
        Make observations
            Take a close look at the person
            Distinguish between observation and judgment
            Defer judgment - collect lots of examples
              and descriptions instead
        Interpret revealing behaviors
            Think about what they say about the person
            Make guesses based on your knowledge of
              the person
        Discover and identify patterns in the
          person's behavior
            Identify a quality or characteristic of
```

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the person, a trait, from the specific
                    examples and evidence you have
                Find traits which contrast with one another

The process of figuring out, of analyzing the character,

included choosing a subject that the writer already knew well

from a range of possible subjects. Mr. Peterson had the students

list everyone they knew who also knew them, an exercise that he

intended to extend the possibilities available to each writer.

Beyond choosing the subject, students needed to make

observations, interpret their characters' behaviors as they

revealed important aspects of personality, and by doing so,

discover the patterns that typified the person.

       Mr. Peterson spent a lot of class time helping his students

to "figure out" their characters. He had them practice making

observations by watching and isolating behavior from characters

on film clips, reading and noticing traits of particular Great

Expectations characters, and even by observing his own style of

speech, dress, and movement in class. He gave them a list of 32

questions, interpretive probes into personality traits.   He had

his students use questions from the list (topped by the question

"Would you buy a used car from this person?") to aid their

analysis of characters from Great Expectations, of Odysseus, whom

they had read about previously, and of their own characters.

       Mr. Peterson asked his students to see the traits, the

generalized patterns of behaviors that emerged from particular

actions and events. He gave them lots of practice making the

observations and generalizations they would need to analyze their

characters. The next job students were faced with was describing

and explaining their characters, as shown in the next segment of

Table 5.2:

Describing and Explaining the Person

Describe and explain the person to make him or her
   understandable to others
      Give examples of traits and qualities of the person
         to convince the reader
      Use instances that demonstrate the traits
         Use stories that bring out the traits
         Use anecdotes that catch the character of the
            person and give examples of behavior traits
         Use specific things the person says, quotes
            or dialogues that reflect the personality
            of the character
               Make these up or derive them from your
                  feelings about the character, if necessary
      Make language choices to catch reader interest
         and to get an idea across
         Choose words carefully to:
               Label or describe ideas and character traits
               Spice up your writing
               Simplify
               Avoid ordinary, average, or vague words

Mr. Peterson also gave his students plenty of practice with describing tasks. They worked with vocabulary words from their reading, locating words which might be useful to describe a person. Mr. Peterson had them generate a list of words that would be useful for describing facial features, and then in their peer groups had them create descriptions based on magazine pictures of famous personalities. Other students tried to guess who the personality was, based on the description. Cultivating a descriptive vocabulary to add to his students' "bag of tricks," Mr. Peterson gave them practice making the language choices he would demand of their character sketches.

Some of the most important tools writers needed in order to make a character understandable to others were abundant examples of behaviors. Mr. Peterson explicitly asked students to find instances that would demonstrate the traits they wanted to get

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across.   Stories, anecdotes, dialogues, and quotations were the raw materials from which students built their character analyses.

Mr. Peterson helped students develop this material for their papers in two principle ways. First, he had them produce an anecdote before they began drafting the character analysis proper.   The anecdote demonstrated one quality of their character, and was meant to be incorporated into the larger analysis paper. He thus structured the process of his students' work on the character analysis into two main phases--that of producing the anecdote, and that of producing the larger character analysis.

The second way Mr. Peterson provided support for his students' writing was through frequent, brief, individual conferences. He met with students to comment on their anecdotes, to help them locate character traits and contrasts, and to comment on drafts of their character analyses. The focus of all of these conferences was on developing the kind of content--traits, description, specific examples, anecdotes--that he wanted them to produce in the paper. Mr. Peterson therefore stressed the character analysis as a specific genre, and talked about the elements he saw as central to that genre.

The format Mr. Peterson asked his students to follow included the essential elements of the genre, and also met the principles of "being interesting" and "being clear." A sketch of the structure and organization of the character analysis that Mr. Peterson assigned his students follows:

Structure

Begin with an opening sentence that
engages reader interest

Start with a picture
          Start with an action
          Start with a dramatic statement
          Start with a quote that catches the
             person's character or personality
     Make the first paragraph an introduction to the person
          Deal with his or her appearance as it relates
             to his or her personality and makes a comment
             on the way he or she chooses to portray her/himself.
                Describe clothing
                Describe looks
                Describe manner
                Describe movement
     Write three paragraphs in the middle that each deal
        with an aspect of the person
          Make connections between the ideas
                Use three separate but related qualities
                Link the traits by contrast
                Make links between qualities and examples
     Write a conclusion

     Students were asked to begin with a sentence that used

specific devices to engage reader interest--pictures, action,

dramatic statements, or quotes. The introduction was to provide a

description of the characters' appearance. The body of the essay

dealt with approximately three traits, each one illustrated with

examples and anecdotes, and preferably providing contrasts

against one another. The structure Mr. Peterson asked for

resonated with the other explicit teaching he had done, and with

his role as master craftsman.

     Building the character sketch was like putting together a

gourmet meal. Certain aspects were expected elements of the

written piece-as-genre, just as aperitif, side, and main dishes

comprise the meal. The structure Mr. Peterson provided

orchestrated the pieces and elements, drawing them into the theme

and genre of character analysis, the wholism of the meal. Within

this structure, students worked to choose a person to analyze, to

discover what they wanted to say about that person, and to find

the language of expression that would say it. Mr. Peterson helped them in each of these tasks, building up their repertoire of tricks and devices, vocabulary and thought processes, and structuring their process of writing the analysis.

When introducing the character analysis, Mr. Peterson said, "The main thing we'll be doing with writing for the rest of the semester is writing about people. ...I will tell you how to do this in each case." Mr. Peterson was true to his word--he did tell his students "how to do this." He told them how to develop the content and structure, to meet the requirements of the genre of "writing about people." Even more, he was true to his role as a teacher as he perceives it. As craftsman he created the structures that allowed his students to put together a palatable product. As master to his apprentices he enriched their bag of tricks, the repertoire of devices that allowed them to "be interesting" and "be clear" in their writing. As a writer, he encouraged the invention and manipulation, the curious mixture of art and craft (wile?) that writers are made of.

Ms. Glass and Mr. Peterson: Is "Good Writing" "Good Writing?"

At the level of organizing principles, the two teachers' meta-commentary about writing and writing activities, clearly differs primarily with respect to level of abstraction, as can be seen by juxtaposing the selections from Tables 5.1 and 5.2 below:

Principles of "Ideal Text"--Ms. Glass

```
The job of the writer is to make choices
        Controlled by audience
            Communicate effectively
            Be clear
            Be interesting
        Controlled by focus
            Find a focus
```

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Write a focus statement
          Controlled by purpose
                    Write a saturation report in which you
                    communicate the essence of a place
          Controlled by voice
                    Base your writing on your point of view

              Principles of "Ideal Text"--Mr. Peterson

     Anticipate reader reaction
          Be interesting
          Be clear
     Do the assignment
          Write a character sketch which the teacher
          will show you how to do
                    Figure out what the person's about
                    Describe and explain the person to
                    make her or him understandable to
                    others
                    Follow the format provided by the teacher

     Although both teachers emphasize cognitive processes (see

Chapter IV), the frameworks they provide for their students

differ. The maps show the top level cognitive processes that

each sees as necessarily underlying the very nature of Ideal

Text. For Ms. Glass, the emphasis is on making choices which are

subject to a set of rhetorical controls. For Mr. Peterson, the

emphasis is on anticipating reader response as well as genre-

specific thinking skills. In both classrooms, these top-level

processes guide the specific talk and activities which focus on

the second and third levels.

     These differences give some clues to what it means "to teach

the writing process." The differences, in fact, imply their

different pedagogies. Although both teachers are concerned with

audience, for Mr. Peterson, audience or what he terms "reader

reaction," is a top-level category, not something that gets

explicitly talked about very much and is not part of the

substance of the activities themselves. On the other hand, for

Ms. Glass audience is a second level category, one that gets explicitly talked about a great deal. Ms. Glass stresses rhetorical categories--audience, focus, purpose and voice--she teaches students to label. Mr. Peterson, who subsumes all cognitive activity under the audience category as he teaches his students to anticipate reader reaction, does not use rhetorical labels. Rather he spends his time relying on activities that will help his students create interest and achieve clarity, the routes to pleasing a reader. He, therefore, designs class activities that help his students "come to know" how to be sensitive to the goals of clarity and interest. Both teachers stress thinking, as did the teachers in the survey. They both want their students to think about audience; one also stresses thought about focus and purpose whereas the other stresses thought within the genre of the character analysis. Because they teach at different levels of abstraction, even when their goals are similar, they take their students on different routes.

The functions the teachers' talk serves in their classrooms, we hypothesize, is connected to the roles they see themselves in as teachers, and to the goals they have for their students' learning. For Ms. Glass, the goal is for her students to come to "see it for themselves," to discover the regularity and order, the principles of written communication, "what works for them." The guidance she gives in this discovery process cannot detract from her students' learning, which is ultimately an individual experience and ultimately mysterious. Ms. Glass defines learning in a way that demands that she keep her distance in order to keep from taking away from her students its magic and discovery.

For this reason, Ms. Glass does not offer individual students and individual papers a helping hand. Rather, she concentrates on creating a world of ideas that the students themselves can turn into guiding principles, the landmarks that help them through the maze and muddle of their own ideas and messages. In the creation of this idea world, Ms. Glass's principle material is talk. She creates an environment for learning built of terminology and student experience using the terminology. Students work individually and in peer groups with the framework, the idea-world, the meta-commentary itself, and not with Ms. Glass. They apply the concepts to the writing they are doing for the assignment. Ms. Glass actively monitors the progress and difficulties of students and uses whole-class sessions to provide help when needed. The help offered, however, is always in the form of talk--abstract ideas couched in a specialized terminology.

For example, one day a student confessed in class that he was having difficulty with his focus on his saturation report. His paragraphs didn't seem to reflect his focus. One student suggested that he change his focus rather than rewrite his paper. Ms. Glass added:

> Yeah. Since you picked out the stuff you thought was interesting, you look at that--just like we looked at those weird objects and tried to come up with generalizations about what made them connected - look at the stuff you finally picked out, that you decided didn't fit your focus. See if there isn't something that you can do to generalize

about what's in there. Look at what you've already selected
and see if there's something that puts those together.

Since neither Ms. Glass nor the other students have read this
student's paper, it is clear that they are working with ideas
about writing at a level of abstraction one step removed from the
writing itself.

Ms. Glass's terminology, therefore, is essential to her
teaching. It serves as a guide to her students, it constrains
their search for "what works," and it places the responsibility
for their messages, their meanings, and ultimately their
learning, on them. "You need to decide.." and "You need to see
if you can figure out.." were two of Ms. Glass's most frequent
remarks to students.

Beyond the use of terms, Ms. Glass wanted her students to
come up with terms, to label their own ideas. She communicated
this explicitly to her students.

The idea of putting a label or a name on the idea you're

trying to work with is a very difficult concept for most

people to learn when they're trying to learn to write.

She pushed her students to label their own ideas, to find
the words that fit the concepts they wanted to express. In an
interview with the research staff, she once said that she saw
labeling ideas to be the most important aspect of student
learning. If they haven't named it, they haven't got it--such
was Ms. Glass's philosophy.

Beyond the dictates of curriculum, then, it is clear that
talk played a special role in Ms. Glass's teaching. Explicit
labels for concepts became the medium of instruction for a

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teacher who refused to take over her students' learning process, but who had time-honored criteria and expectations for excellence in writing, just the same. Labeling, moreover, was seen as valuable evidence of learning activity, of the cognitive work that Ms. Glass insisted was her students' responsibility.

By contrast, Mr. Peterson spent less time talking, and less time in whole-class activities than did Ms. Glass (see Chapter IV). From his classroom, we collected almost half of the amount of language samples that we did for Ms. Glass's. This disparity was great, even given that his class met for forty minutes, while hers met for forty-five and even given that he spent class time discussing Great Expectations, during which the focus of his talk, when he led class discussions, was not always writing (even though it may have been related to writing in some way). The importance in Mr. Peterson's class of the teacher one-to-one collaboration and peer group problem-solving activities clearly influenced the amount of time he spent in whole-class discussion, and the medium, if not the message, of cultural transmission in his class. Students worked in groups to interpret the behavior of film characters, to create revealing questions to add to the list of 32 questions, and the like. They competed, group against group, in a game-like atmosphere after these problem-solving sessions. Mr. Peterson served as master of ceremonies and as judge, presiding over the games and awarding points for successful group entries.

The problem-solving games gave students experience working with particular concepts of importance in Mr. Peterson's class.

The games ranged from the high-level, interpretive, question-generating sessions, to the mechanical manipulation of text structure. Sometimes the task was to generate a collaboratively written paragraph as a group entry to the competition. On the day rough drafts of character analyses were due, Mr. Peterson gave his students a list of elements of "good writing." They searched through their drafts in groups for "strong verbs," "opening sentences that engage interest," and other categories of competition. "Good writing has strong verbs" was the implicit and explicit message of this "search and reward" game.

These activities alerted students to the values operating in Mr. Peterson's class. By awarding points to group entries, Mr. Peterson gave his students feedback as to how well they were approximating those values. By providing opportunities to hear other group entries and Mr. Peterson's responses to them, Mr. Peterson increased the exposure of his students to his evaluative criteria, his ideals and expectations. The activities themselves, whether text creation, text structuring, or text interpretation, comprised the curriculum of ideals and values as much as the talk that accompanied them.

Mr. Peterson engaged his students personally and individually through frequent, individual contact. By writing comments on their drafts and meeting briefly with them in conferences, he intervened in their writing and in their learning, helping them structure their tasks and their texts. In conferences, Mr. Peterson would work to understand the message his students wanted to communicate, and would help them find the language to do so. He would tell students where they needed to

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elaborate the content of their papers, and discuss ways to structure sentences, paragraphs, and whole texts.

The interaction between student and teacher was focused by the individual student's paper and the tasks explicit in the assignment Mr. Peterson gave. Giving help on all levels, from the explicit structuring of the assignment to one-on-one help with student papers, defined Mr. Peterson's role as master craftsman. His approach to writing was modular, a building block system, in keeping with this craftsman role. What was important was that his students understood how to make the pieces and then learned how to put them together. He taught the pieces, often through the group activities he created, giving his students a bag of tricks, a tool kit for writing. His approach revealed the logic of the local, of the particular, of the concrete.

Mr. Peterson said once, in an interview with the research staff, that he wanted his students to learn sentence structure and grammar on a "gut level." He wanted them to have an instantaneous, tacit understanding of grammar when they encountered a situation necessitating its use. This remark seems to capture an essential quality of Mr. Peterson's teaching and his goals for his students. He did not seek terminological explicitness as a measure of their learning, but wanted them to display understanding, even unarticulated, "gut level" understanding, where it was needed. He wants his students to "know," to taste when their writing "needs salt."

Since Mr. Peterson's role moved him close to individual

students and their learning, often involving his direct guidance of their individual next steps, terminology did not play the important role it had to play in Ms. Glass's classroom. Exposure to the values and expectat·ons, the ideal, of each teacher was essential to the teaching and learning process in each class. That exposure was mediated differently in each case, however. The media of exposure in Mr. Peterson's class were both the activities he created and presided over and his meetings with individual students. Overwhelmingly, Mr. Peterson himself cultured his students and their tastes through frequent individual contact over their individual problems, successes, and next steps as apprentice writers. Ms. Glass created a medium of ideas, of abstract terminology, and provided opportunities for her students to use them as evaluative criteria in class discussions while they struggled independently with their own texts.

Beyond the frameworks these teachers constructed for their students, there are important, underlying agreements about the fact that deep thinking is necessary to good writing. Further, they agree about what constitutes good writing. The overall message is that clear, specific, descriptive prose is good prose, as the following excerpts from Tables 5.1 and 5.2 indicate:

Good Writing--Ms. Glass

```
Be clear
     Don't depend on prior knowledge of reader
     Avoid reader confusion
          Do one thing at a time
          Make the connections between things explicit
               Connect ideas together
               Tie paragraphs together
          Use key words from the focus
          statement to make transitions
```

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Relate the pieces to the focus
        Make proper use of pronouns
                Keep the narrative pronoun consistent
                Do not use "you" to mean "anybody"
                Use pronouns to refer clearly to one
                and only one noun
        Maintain a consistent tense
    Be interesting
        Be humorous or entertaining
                Choose an interesting topic
                Write an interesting focus sentence
                Write an interesting first sentence
                Write an interesting introduction
                Use lots of description
                        Of people, things, scenes
                Write tight sentences that are not choppy
                        Combine sentences
                Use strong verbs that are more active
                and help the reader see better
        Keep the reader's attention
                Don't write pieces that are too long
                        Use only the important information
                        Leave out what isn't needed
                        Eliminate excess words (dead wood)
                Don't be too general
                        Find better, more precise nouns and verbs
                Don't be too complicated
                Don't be boring
                        Vary the sentence structure

In general,
        Project enthusiasm
        Use the right word
                Precise, sharp, not vague, fuzzy, dead wood
        Use lots of detail and examples
                To be convincing and persuasive
        Use lots of description
                To show the reader pictures
        Give smooth transitions

                    Good Writing- Mr. Peterson

Be interesting
        Use an interesting topic
        Use specific details, descriptions
                Contrive these, if necessary,
                from your imagination to liven
                up your writing and make it more
                fun to read and to write
        Use strong verbs, chosen carefully to
        suggest action and convey more
        Get rid of excess words
                To eliminate repetition
                To get into your subject faster
Be clear

```
Be specific and concrete, not vague or general
        Give specific examples
        Give descriptions that present
        a clear picture
Make connections obvious
        Between paragraphs (ideas)
        Order them to create the
        best transitions
        Within paragraphs
                Write a strong topic sentence that
                gives direction to the paragraph
                and connects the sentences
                Give evidence to support the point
                made in the topic sentence
                Relate all sentences in the paragraph
                to the topic sentence
        Within sentences
                Combine ideas when possible into
                one sentence that makes the links
                and connections between ideas,
                and which avoids sentences that
                are too long and scattered
```

"Being interesting" relies on similar activities in each classroom, from choosing interesting topics to conveying the message in an interesting way. Strong verbs, specific detail, and description are handy devices, ways to make writing interesting. Cutting out "excess baggage" helps, too.

"Being clear" relies on the structure of the text in each classroom, on making the connections between all the pieces apparent. It also relies on adequate evidence in the form of specific examples or descriptions, even if the source of evidence differs a bit in each classroom. Precise, descriptive language, then, counts in both classrooms as "good writing." The framework, or meta-commentary about writing, and the terms that are used in each classroom, differ, while the base structure, the devices, or "tricks of the trade" remain constant in the two classrooms.

In a joint meeting with the research staff, both Ms. Glass

and Mr. Peterson told us how much they liked Macrorie's book
Telling Writing. As a prescription for writing, this book
certainly reinforces the message these teachers convey, and Ms.
Glass had her students read sections of it, as mentioned before.
The "culture of reference" for these two writing teachers is
probably well articulated in Chapter 3 of Macrorie's book--"What
is Good Writing?" As we will later discuss, students may have
alternative "cultures of reference" that may create difficulties
for them in the classroom where values and ideals are intimately
tied to grades and other rewards.

     To conclude, these two teachers transmit a similar message
about what good writing is, and they both teach students certain
thinking processes in order to help them achieve similar sorts of
"Ideal Text." However, the teachers take their students on quite
different roads to help them achieve these ends. Further, their
travels lead them through somewhat different cognitive processes
which, in large part, are meant to achieve similar, although not
completely overlapping, cognitive goals. We hypothesize that the
roles the teachers perceive for themselves and their philosophies
of how learning takes place in large part determines the
differences in what they do to achieve their goals.

Ms. Glass and Mr. Peterson: Is "Good Process" "Good Process?"
     Before beginning this section, it is important to note that
the distinction between process and product that we have made for
purposes of this analysis is somewhat artificial. Certainly, as
the discussion in the previous section shows, processes guide the
production of a product, and at the high levels the maps of

processes are inextricably intertwined with product."

In this section, our focus is more on the procedures the
teachers stress as the ways to enact those processes that will
lead to desired products.

"Ideal Process"--Mr. Peterson's Class

Drafting a paper
Handing it in to teacher
Rewriting, revising, re-doing
Handing it in again
Jots and Tittles
Getting Results

"Ideal Process"--Ms. Glass's Class

Self monitoring
Steps and stages
    Information gathering
    Labeling ideas
    Forming associations
    Drafting
    Having other people critique your work
    Revising
    Evaluating
    Re-reading

By looking at the categories of talk from Tables 5.1 and 5.2
that occurred with respect to "the writing process" in these
teachers' classrooms, we immediately see that "the process" is
enacted, or realized, differently in each class. While both
teachers perceive of a cognitive process which involves certain
procedures to be used for the development of a piece of writing,
and while each provides for abundant response during this
process, each does it differently. The message students receive
about "the writing process" also seems to reveal the teachers'
perception of the role they play in their students' processes,
and stresses different qualities of those processes.

For Mr. Peterson, the "writing process" essentially involves
a procedure of crafting and designing a piece of writing, as

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discussed earlier. Mr. Peterson sees himself as the master
craftsman, whose role is to help his students successfully
produce each piece. Below is an expanded picture of the proccss
of writing recognized in his classroom.

"Ideal Process"--Mr. Peterson

```
Drafting a paper
      Making language choices
      Including specific details
            Making it up, stretching the truth, if necessary
      Finding an effective order
Handing it in to teacher
Rewriting, revising, re-doing
      Paying attention to teacher comments
      Trying to do better
Handing it in again
Jots and Tittles
      Appropriate length
      Conventions
            Of spelling and punctuation
            Consistency
                  Of tenses
                  Of style
Getting results
      Good grades
      A jump in writing ability
```

Although the top levels look only like a set of procedures,
their cognitive content is made clear in the expansions. To
"make it up," students are free to improvise, and "stretch the
truth," if that is necessary for the success of the piece.
Drafting a paper involved working with content, such as specific
details, making effective language choices, and ordering the
parts effectively, as the discussion showed. Mr. Peterson
structured the drafting process as his students produced the
character analysis, giving them specific suggestions and advice
about concent, language choices, and effective ordering as they
worked on the assignment. Before handing in a paper, students i
Mr. Peterson's classroom must attend to the "jots and tittles":

conventions of spelling and punctuation, paper length,
presentation, and such things as consistency of tense and style.

Mr. Peterson enters the students' writing process as he
reads and makes comments and suggestions on drafts. He follows
up this written response with brief individual conferences in
class. Students then redraft their papers and hand them in
again. This procedure of rewriting, commenting, and conferencing
repeats ntil Mr. Peterson feels the student can go no further
with the piece. The procedures for students in this classroom
recur around Mr. Peterson's comments and advice which are meant
to stimulate cognitive activities. Mr. Peterson tells his
students that if they go through the set of procedures and
cognitive processes, they will enjoy good grades and a jump in
writing ability.

> Now I'm saying this because I know that you'll probably get
> tired re-writing these papers that don't have a grade on
> them. But there is nothing that will help as much as that,
> and if you go through the process, you will get a good
> grade, that's what it amounts to.

Mr. Peterson withholds a grade until the student's paper has
gone through this circuit of draft and response to get it to a
final, best state.

> The point is that everybody who went through that process of
> getting the papers back, rewriting, and handing them in
> again now can write like (gestures) that much better than
> they did before they started. There was just a great jump
> in their ability to write.

Ms. Glass's "Ideal Process" also included the procedure of writing drafts and making revisions, but the essential quality that emerged from her talk about "the process" at the higher level was a more direct, explicit focus on the cognitive activity involved. Whereas Mr. Peterson promoted cognitive activities, Ms. Glass talked about them. Her role, as she projected it in this process, was to guide student perceptions of their own work and that of their peers, and to evaluate their attempts to do so. Students gathered information, worked to label and associate ideas, then drafted, revised, and proof-read to produce a final product. Below is a summary of this writing process, a mix of cognitive activities and procedures for accomplishing them.

"Ideal Process"--Ms. Glass

    Self monitoring
        Self assessment accompanies the entire process
    Steps and stages
        Information gathering
            Collecting, not inventing information
            Detail, material, notes, observations,
              conversations, atmosphere to distill
              the essence of the place
            To have something to write about
            To make the reader see
        Labeling ideas
            Giving names to concepts
        Forming associations
            Clustering
                To get ideas, to gather material
            Free-writing
                To get into more detail
        Drafting
            Getting it out in whatever form it comes
            Getting it out fast
            Writing it down and seeing what you get
        Having other people critique your work
            Identifying strengths and weaknesses
              before it is put into a final form
              for evaluation
        Revising
            Re-seeing, polishing
            Making it better
                Picking words more carefully

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Worrying about verb tenses
                Combining sentences
            Proof-reading
                Reading it aloud to find mistakes
                    Correcting spelling and punctuation
        Evaluating
            Self-evaluation
                Deciding how well you did
            Turning in the final form for a grade
                and comments from the teacher
        Re-reading
            Reading returned paper, ignoring comments
                Seeing what you think of it now
            Reading teacher's comments
            Making note of teacher comments in order
                to do better in future assignments

In Ms. Glass's class, students dealt with information they were to have collected, rather than invented. They used writing activities such as "clustering" and "free-writing" to form associations between ideas. The procedure of drafting itself involved the cognitive activities that led students to get ideas onto paper, in whatever form they came. Ms. Glass said:

> Don't let me confuse you. Writing takes place in several stages. The first thing you get out of your head and onto the paper is in any form you can manage. Rough drafts are to get it out as best you can.

While revising, students attended to language choices and errors of spelling, punctuation, tense, and grammar. Ms. Glass stressed the value of coming back to a piece of writing with fresh eyes in order to "make it better."

> Then when you've put it away for a little while and go back to it, then you think about revising and tightening it, and getting rid of the lazy verbs.

> Students in Ms. Glass's class met in groups to listen to one another's drafts. Throughout the semester, students learned Ms.

Glass's evaluative criteria, and they practiced using them by critiquing speeches and pieces of writing in class discussions. Ms. Glass entered the writing processes of her students insofar as she had trained them to share and wield her criteria. She structured class activities in order to guide her students to "see it for themselves."

Students advised one another on rough drafts and again on proof-reading, and Ms. Glass remained distant from their personal processes. She structured class discussions and activities to ensure that her message got across, but a large part of that message was that she expected her students to work to figure out what they wanted to say and how best to say it. Students monitored their own progress through entries in Process Logs, and through formal self-evaluations before handing in their papers.

On the due date, students handed their completed papers in to Ms. Glass. They individually decided how much feedback they wanted from her, and she gave each paper a grade and marginal and summary comments. When they received their graded papers back, Ms. Glass took class time for students to reread them. They then made note of categories of their writing that needed improvement on a form Ms. Glass provided, working from her comments on their papers. Ms. Glass asked her students to work to eliminate one of these categories on their next paper.

"The process" in Ms. Glass's class was thus organized around the messages she gave about her expectations. It was also organized around the cognitive activity of individual writers as they worked to discover what Ms. Glass was talking about, and how to produce it for themselves. This process was recursive across

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assignments, as students worked to overcome their shortcomings from earlier papers, aided by Ms. Glass's feedback.

By contrasting the "process" as it came across in these teachers' classrooms, we do not mean to suggest that Mr. Peterson attended only to crafting text, and Ms. Glass only to labeling cognitive activity. It was more a matter of degree than such a dichotomy would indicate. Mr. Peterson created activities that exercised his students in both the cognitive and linguistic skills they would need to accomplish writing tasks. Ms. Glass took many opportunities to talk about structuring a text and "picking words carefully"--the craft of writing. But it is notable that each teacher stressed the aspects of text production that fit best their perception of their roles as teachers. Mr. Peterson, the master craftsman, taught his apprentice writers to craft text. Ms. Glass, the guide, set up an environment for her students to "discover" what worked for them.

Student Writers--Constructs in Classrooms

In their private talk in peer groups, and sometimes (rarely) publicly, students in both classrooms gave voice to opinions and values about writing. Some of these values conflicted with those officially sanctioned by the teacher. Others mirrored classroom values. Some of the remarks students made in their peer groups in both classrooms fell outside the categories of talk about writing used when the teacher was present. That is, some of their independent statements were truly independent from the criteria and values in "official" use in the classroom.

Throughout this discussion it will be important to remember

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the complex social relationships and roles that students have in school settings that push them to express some views purely for the benefit of their peers or teacher. Also ninth graders are in the process of forming many of their values, and so expressed values may change rapidly or their expressions may be tests rather than indications of the students' actual values. What is of interest is that the students' value statements show the public roles they play, both with their peers and with their teachers. The students' value statements may reveal more about the social relationships and institutional structures inherent in schooling than about writing itself.

Remarks overheard in the two classrooms were similar in many ways. The summary tables here illustrate the similarities and differences:

Independent Student Criteria--Ms. Glass's Class

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Good writing for this class
        Is not normal
                Is not about books
                Is about real life things
        Is hard, takes work and thought
                Requires finding information
                Requires choosing a focus
        Is different from what's been expected before
                Is childish
        Is whatever the teacher wants
                Is done the right way
The writing process
        Is the result of trying to meet requirements
          of the assignment
        Is the result of time and effort spent
        Is what is evaluated positively
                By having peers correct your paper
                Picked apart by the teacher as if it were
                  make believe
                Not treated objectively
                Is to fight about, to challenge teacher about
        Should be evaluated (graded) quickly and generously
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Independent Student Criteria--Mr. Peterson's Class

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        Good writing is writing that sounds right
                Grammar
                Word choices
                Phrasing
                Paper organization
        Good writing is whatever is rewarded by the teacher
                Plain, basic, straightforward
                Different from mine
                Harder to produce
```

For purposes of explanation, we will group the students' remarks into two categories: those that deal with the student and teacher roles within the institution of the school and those that deal with the content of the instruction in the two classrooms.

Roles in the Institution. Students in both classes saw their job as one of doing what the teacher wanted. In Mr. Peterson's class, he was the authority, and his criteria-- "whatever is rewarded by the teacher"--were those that counted, even if theirs differed. Some students voiced resentment about having to produce what Mr. Peterson wanted, while many others seemed perfectly happy to do so. "Don't knock it," one student said about another's paper. "If he said he likes it, it's good." Mr. Peterson's students recognized his authority to decide what was good or not good.

Those who expressed resentment claimed to disagree with the type of prose that Mr. Peterson liked, and such disagreements were coupled with what was perceived by the students as a negative response from him to their writing. To one student, he liked writing that was "plain" or "basic," "straightforward." Her writing, however, was "frilly-dilly" because she used "big words." This student told her peers that she thought that styles other than those that Mr. Peterson explicitly valued were equally

valid, and that she would resist changing styles at this point to please one teacher among many. She also complained about the fact that grading accompanied Mr. Peterson's values and opinions, that his criteria were the ones that counted. She said to her peers:

> I'm tired of writing. Everything I write he doesn't like. Every time I think it's pretty good, he always gives me something bad. And before if I had written it for some other teacher they would have said, "Ah! Beautiful!"

Later, the peer group talked about a paper Mr. Peterson had given this same girl a "C" on. The girl commented to her peers:

> That was sad. He gave me a 'C' on that. That was really sad. And then he put the 'A's' on dittos so you could read what he wanted and then I read them. I almost had a heart attack.

Curiously, this particular student was one of the best, most versatile writers in the class. She frequently was singled out by Mr. Peterson to provide positive examples of writing or ideas during classroom lessons, and she usually received good grades. Yet her discomfort before her peers was evident, with his demands for her writing and with any feedback that was not laudatory.

In Ms. Glass's class, students also talked in their groups about doing papers the "right" way, that is, producing what the teacher wanted—"good writing for this class is whatever the teacher wants and is done the right way." One day, Allison, our lower achieving focal student, told her group that her paper was not done "the right way." A peer reassured her, saying, "No, she didn't say what it was supposed to be like." Allison wanted to know "one right way." Ms. Glass saw her role as purposefully

refraining from giving her students explicit directives about the form and content of student papers; such directives would have kept them from engaging in the discovery process. At this point, not a negative evaluation but her unfamiliar approach, seemed to lead students like Allison to feel insecure.

As another student said in Ms. Glass's class one day, "Well in other classes we just use the same format we've been using since the fourth grade. Here we're using all these revolutionary new ideas." On the same day, another remarked, "Yeah, well it's strange to me that we can learn one way of doing a paper you know for since like fifth, sixth grade, and now we get this class and we've got some totally different way of going about it." These students complained that the old formulas were not valued in Ms. Glass's class.

One day in class, the frustration of many students surfaced; their role as they perceived it and her sense of their role were at odds. They saw their job as "getting it right." To get it right, they perceived that they needed to be able to rely either on directives from Ms. Glass or on the old formulas. To get it right, she perceived that they need to engage in active discovery and to learn to think for themselves. Ms. Glass and these students approached "learning" differently.

On this day, Ms. Glass asked what kind of papers they had written last semester in English. She was working on getting them to notice the purposes behind writing that make a difference in presentation. At this point, students took the opportunity to express their anxiety. Jim, our high achieving focal boy, said the writing

they had done before this class was "normal," the implication
being that the writing done for this class was not. When Ms.
Glass probed for greater specificity of what "non-normal" meant,
other students chimed in. The most vocal were a group of boys
who sat together for the entire time we observed in the class,
and worked together whenever possible. Jim and Derek, our high
and low achieving focal boys, were a part of this group.

These boys claimed not to understand how they could be
taught "one way" to write a paper for the whole of the eight
years before coming to this class, and then suddenly be expected
to do something "completely different." They found the
assignment hard, and Derek claimed it was "childish" to go to a
place and take notes. For these students, "normal" academic
writing involved using formulas to write about books.

Even the high ability, teacher-pleasing girls, like Julie,
joined into this discussion to air their perceptions of the
assignment as hard. Julie said, "I think this class is a lot
harder because before all of the information was right in front
of me with a book." She sheepishly admitted that what was hard
about this type of writing assignment was that you had to think.

Another high ability boy, said, "I thought it was a lot
easier to write on books because you formed your own ideas easily
as you read."

Remarks students made at other times in both classes gave
additional hints about their sense of their role as learners.
Generally, students wanted to be assured of rewards for time and
effort. In both classes the teachers could only assure them of
rewards if the time and effort were evident in the writing

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itself.

In Ms. Glass's class, the issue of time and effort was raised in several ways. In class, when offering critiques of the writing samples Ms. Glass brought in, students sometimes rose to the defense of a piece of writing by saying that the writer had spent some time and effort on the piece. "Effort counts," was a remark one of Ms. Glass's best students made one day, echoing a claim by Derek that the writer had worked hard and should get a good grade. Ms. Glass showed how she expected time and effort to be visible on the page. One student said of a piece of writing, "It seemed like, you know, there was some effort put into it." Ms. Glass asked, "Okay, how did you know that?" Ms. Glass's guided discovery approach encouraged her to think of her students' essays as "attempts," some more or less successful than others, but attempts just the same. Her implicit assumption was that hard work should show; her students were not so confident about this "fact."

At another time, Ms. Glass, trying to alleviate some of her students' anxieties about grades, said that an essay was just "an attempt, a try." Jim asked if she was going to grade them on how hard they had tried. Ms. Glass had to say no. She planned on grading them by the same criteria she had always used--namely, their degree of success in doing what the assignment asked. Again she implied that she expected that their efforts would "show."

Concern with time and effort took different forms in Mr. Peterson's class. His students were not so concerned that their

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effort might not be rewarded. Instead, they, as did students in Ms. Glass's class, wanted to avoid putting forth as much effort as their teachers expected of them. But the students in neither class were willing to sacrifice their grades. In Mr. Peterson's class, the group tried to negotiate delays in quizzes and due dates for papers, and shorter length papers as well. One student (the one with the "frilly-dilly" style) said that she did not want to adhere to his demands for changing her writing because to do so would require work. She would have to think about what she was doing, whereas now she wrote automatically. She told her peers:

> The thing is, I don't want to change because of him. You know, that's the way I do it. I mean, if I changed, I'd have to think about it. This way I just keep going, you know.

Some of Mr. Peterson's students tried to get by with strategies that hid their lack of preparation. Rhonda, our low focal girl, was good at taking remarks overheard from those around her, and using them as displays of knowledge at the appropriate moment. Some students complained about the amount of work assigned, remarking that this was not an Honor's English class, after all.

Covering-up strategies to avoid work were perhaps most apparent in Ms. Glass's class among the boys whom Jim and Derek hung out with. Several times we were privy, through overheard conversations or tape recorded peer groups, to student confessions. These boys shared, somewhat proudly, the fact that they had just "made up" their papers or speeches. Their

independent process, which minimized the work of collecting information, was to "make it up." They talked about their "make-believe" places. In a peer group, one student asked, as he read another's paper, "This is make-believe, isn't it?" The writer answered, "Can you tell?" The student reader hastened to say, "No, it's good, it's pretty good. But see you really don't have to go to the place. You just do it by memory." One might conjecture that "making it up" may require as much effort as actually observing, although these boys did not think so.

To conclude, in the peer groups that our focal students participated in and in whole-class discussions, the students often articulate their values as wanting to get the most reward for the least effort. Ms. Glass and Mr. Peterson equate the effort required to learn with rewards. The institution of schooling, with its graded reward structure, seems to encourage students to attempt to find alternate, "easier" routes to achievement than the official teaching and learning that was supposed to be going on. Even as students tried to "do it right," they often tended to search for rules rather then think through the problem before them.

Content of Instruction. In peer groups, Ms. Glass's students spontaneously used the terminology of the classroom. They helped each other find "focuses" looking for the "atmosphere" and "essence" of their respective places. They looked for more "showing," more "pictures" of "scenes." They relied on one another for help in pleasing the teacher. They relied on each other, too, to define terminology they did not

understand. "When you say Engfish, what do you mean by that?" Derek asked a girl in his group. "What's a vignette?" one girl asked another. Students thus displayed understanding and use of the terms that had currency in the classroom, and asked for help defining terms when they needed it. Their talk in peer groups mirrored the terminology Ms. Glass had used in class.

In Mr. Peterson's class, peer groups also reflected the terminology of the classroom. One student asked, "Didn't he say we were supposed to work with patterns?" reflecting an understanding of looking for the generalities as she worked on a paragraph about a Great Expectations character. Students followed Mr. Peterson's instructions, looking for "strong verbs" and "topic sentences that give direction to the paragraph" during group activities, repeating the language they had heard Mr. Peterson use, and that was written on the dittoes they followed. Independently, they came up with criteria all their own, but that seemed to reflect aspects of Mr. Peterson's teaching goals.

"Sounding right" was an invention of the students, and they applied this criterion to sentence structure, word morphology, phrasing, and even to whole papers. Rhonda once said about her paper, "Mine sounds funny compared to yours." The gut level reaction Mr. Peterson wanted to build in his students seems evident here. If something "sounds right," all is well. If not, students are alerted to the possibility that something is wrong. The undifferentiated quality of the criterion "sounding right" reflects the downplay of both specific terminology and the role of language in Mr. Peterson's class.

In both classrooms, student talk that fell into "official"

classroom categories sometimes reflected the students' lack of understanding and their negative reactions to classroom values. It is difficult to separate out the possibilities--did students simply misunderstand the concepts, or did they understand and value them negatively? In some cases, it was clear that a clash of values was occurring. In Mr. Peterson's class, students sometimes found topics interesting which differed from Mr. Peterson's opinions. Some students found his taste in prose difficult to accept, as mentioned above.

The boys in Ms. Glass's class, again at the hub of "resistance" to classroom practices, had a peer value system that clashed with the type of explicit, self-revealing prose valued in the classroom. The last thing these boys wanted to do with one another was be explicit and self-revealing. This led to the practice of disowning their work. Before reading to peers, these boys would characteristically tell how they "made it up," "It's not really real," "Don't think I believe all these things." Perhaps this was behind Derek's belief that "having other people correct your paper is dumb." For him, reading his paper to peers exposed him to unwelcome evaluation by people whose opinions particularly mattered.

The concept of Engfish was particularly hard for these boys to take. In his book Telling Writing, Macrorie blasts through empty prose, showing how academic-y Engfish communicates little, being profoundly inauthentic. Not only the writing that stacks big word upon big word to disguise a message, but the writing that has no message, that says nothing, is Engfish. In a system

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of values that discounted, even rejected, self-disclosure, these adolescent boys wanted to say precisely nothing in their writing.

Similar conflicts arose over using strong verbs and vivid pictures. Some students, at least, found the examples Ms. Glass brought to class "contrived," "unbelievable," in short, inauthentic. What counts as authenticity is clearly at stake here. Saying nothing in their writing was probably an authentic expression of adolescent boyhood. Making a big deal out of very little--the vivid description of the mundane--smacked of contrivance, and not only to the boys. One girl commented on a paper, "I thought it was a little bit overdone." Many students agreed, citing places in the paper they thought were "contrived," "phoney," or "not believable."

In both classes, it seemed that through eight years of schooling, students had learned to have a taste and a flair for Engfish--strings of unnecessary, big words. They may have also learned to say nothing in order to comply with a writing assignment. That these practices were de-valued in Ms. Glass's and Mr. Peterson's classes seemed to surprise and confuse them. Derek asked a peer, "But, don't you think English sounds better that way?" The girl with the "frilly-dilly" writing in Mr. Peterson's class might have asked the same question.

Students in both classrooms had similar difficulties with the demands of written language, as it was presented by their teachers. "Showing," using strong verbs, and making explicit ties and connections between ideas were particularly difficult concepts for some of Ms. Glass's students to grasp. They seemed willing to accept written statements at their word and did not

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ask for details or proof. If a writer stated that he had a good time at Disneyland, most of Ms. Glass's students were convinced that it was so. Similarly, they seemed to think they had communicated adequately when Ms. Glass thought not. Derek squirmed as Ms. Glass told him,

> The connections between an example and something that you're trying to show need to be made more explicit. In your head, you think they're all connected, but you haven't said enough from the words on the paper to show me how they are related to what you're saying.

Being specific and concrete, giving clear pictures and evidence, and using strong verbs was equally difficult for Mr. Peterson's students. In a peer group, one student asked if "went crazy" was a strong verb. She admitted, "I really don't know what he means by that." In another group, a student argued that the verb "ascertained" described an action, "kind of like." Mr. Peterson had said it was not the kind of "action verb" he was looking for. Making links between character traits and examples was a difficult concept for many. These were the topics Mr. Peterson found himself discussing time and time again as he responded to student performance.

Discussion

Looking deeply into the language of two teachers and their students for the values and expectations they held about writing reveals several important aspects of life and learning in writing classrooms. First, we have seen that both Ms. Glass and Mr. Peterson are teaching their students to think deeply when they

write. The teaching philosophies and specific goals affected the roles they took in their students' learning processes and the level of abstraction of their teaching.

The students' values about the content of instruction show both what they will likely resist learning and what they will have to grapple hardest with (e.g., in these contexts, avoiding Engfish and showing details). The approach to learning that we uncovered, although not necessarily affecting all the students, is troubling. The institutionally-imposed reward structure (grades given by the teacher) overshadows and even actively works against the kind of learning these teachers want to promote. Students take short-cuts to learning as they seem to forget that they are in school to learn, not just to capture good grades. They too often focus on strategies to avoid as much work as possible while maintaining acceptable grades, and at these points miss the instruction that is available.

It seems to us, in the light of what we have overheard from these students, to be a case of "magical thinking," as Emig (1971) put it, to think that grades in school reflect academic learning. Rather, grades, together with years of unavailable opportunities to learn, deflect many students from the express purpose of schooling, learning to think.

Indeed, students learn, alright, but what? Some students, working actively to "make it up," learn successful strategies for getting the grades they want. Derek spoke once about a strategy no doubt familiar to teachers. To get a good grade, you have to challenge the grade the teacher gave you, according to Derek. He followed this remark with a success story, an account of having

the strategy work.

Students know the "making it up" strategy, and this no doubt was behind the confusion of students in Mr. Peterson's class when he gave them permission, as part of the writing process, to "make it up." This seemed particularly wrong when they were writing about their own friends. They seemed embarrassed to admit to each other that they had made up some of the stories and details they were now associating with people who were important to them.

Students are clearly learning to navigate the institutional waters of schooling, and to keep as much as possible to their own interest. The question of why they define that interest as doing as little work as possible might provide some profoundly disturbing answers, if taken seriously.

Those students who willingly accept their role as teacher-pleasers, pulling out their good grades, give us even more reason to pause and reflect on the relationship between grades and learning. In peer groups, high achieving girls in Ms. Glass's class managed to turn Ms. Glass's non-formulaic approach to teaching into a set of rules for their behavior. "Ms. Glass doesn't like the verb 'is,'" they whispered to themselves. "Okay, she'll never see another 'is' out of me while I'm in this class." These girls managed to find alternate ways of phrasing their sentences to avoid 'is,' but did they learn anything productive, useful beyond the reach and sway of this one teacher?

By contrast, Derek, one of Ms. Glass's most headstrong (and authentic!) students, actively struggled with the idea of writing a good focus statement. He asked his group how to go about it.

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A 'knowledgeable' girl answered, "Well, you can't use 'is.'"
Derek was incredulous. He struggled for the next twenty minutes
to find out why, and to explore alternatives. He never quite
understood why using "is" was not as good as using other verbs or
other ways of structuring sentences. He confessed to a buddy
just before turning in his paper, "You know, I still use 'is.'"

Which student learned here? The agreeable girl who turned
Ms. Glass's concepts into rules and precepts, or Derek, who
knows, if nothing else, that he does not understand? The girl
was more "successful" in the economy of the classroom, capturing
more of the teacher's praise, and higher grades. Derek,
disagreeable and troublesome as he was, on this point may have
learned more authentically what Ms. Glass really wanted to teach.

The learning through discovery that Ms. Glass is so
dedicated to seems to suffer under the institutional constraints
of schooling, and student responses to those constraints.
Students, relying on teacher-pleasing to ensure their success in
school, are not likely to feel "safe" when given permission to
explore, to make "attempts." Students aren't truly free to
discover, to "find out what works for them," if doing so risks
the grades they have learned how to make. In Ms. Glass's class,
however, their frustration came partly as a result of the fact
that reliable old strategies didn't apply--her assignments
weren't "normal."

Another troubling aspect of teaching and learning to write
concerns the authentic use of written language. In their talk,
students were sometimes a. variance with what the teachers
accepted as authentic prose, writing that was alive. It is

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tempting, although we think incorrect, to equate authentic writing with "good writing" as these teachers defined it. What counts as authenticity is clearly at stake here. Saying nothing in their writing was probably an authentic expression of adolescent boyhood. Making a big deal out of very little--the vivid description of the mundane--smacked of contrivance, and not only to the boys in these classrooms. In both classes, it seemed that through eight years of schooling, students had learned to have a taste and a flair for Engfish -- strings of unnecessary, big words. They may have also learned to say nothing in order to comply with a writing assignment. Saying nothing, and having nothing to say within the constraints of writing for school may indeed be an authentic expression of self for these students.

At the points of difficulty that we have focused on in this chapter, it seems that it is the institution, not the most successful teachers within it, that is failing these students.

Summary

Perhaps it bears repeating here that this investigation has reconstructed models of "Ideal Text" and "Ideal Process" operating in two classrooms through the language used in those classrooms alone. We set out to investigate the content of the curriculum in these classrooms, recognizing knowledge domains, upon which curriculum rests, to be historical products of social and cultural activity. Perhaps it is not surprising then, that we should find that the social roles of these teachers, their goals and expectations for their students, and the maintenance of the teacher/learner relationships help to compose the content of the

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curriculum itself. Perhaps, too, it is not surprising that the
structure of schooling as a social institution is evident in the
talk of teachers and learners in the classroom, talk explicitly
oriented to the content of instruction.

Both teachers stress cognitive activities underlying text
production. But they do so differently. Ms. Glass remains
distant from her students, and guides their learning activity
through talk. She teaches at a high level of abstraction,
explicitly naming rhetorical principles underlying writing
practices, using the terms "audience," "purpose," "focus," and
"voice" to create the "idea world" in which her students work.
Mr. Peterson personally enters the learning of his students,
giving them specific individual feedback and direction as they
work. He relies on learning activities and his own presence in
the learning process to guide his students. Talk does not play
the important role in his teaching that it does in Ms. Glass's
approach, and he does not use the high level terminology that she
does to talk about writing.

The role of talk in these two classrooms seems congruent
with the teaching strategies of these two teachers. It is also
consonant with the goals they hold for their students. Ms. Glass
wants students to attain the "named idea," the explicit language
that comes from conscious monitoring of mental activity. Mr.
Peterson wants students to have a strong, intuitive grasp of what
works in writing.

The language these teachers use in their classrooms frames
the act of writing for their students. These frameworks make a
difference in that both teachers' students use the terminology of the

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classroom when working independently, and that terminology is different. Mr. Peterson's students go for what "sounds right" in their writing, a criterion that reflects the goal of their teacher. Ms. Glass's students label their activities.

The questions this study cannot answer are: Does this difference in language used and concepts learned in these classrooms make a difference in students' acquisition of written language? When teachers talk on different levels of abstraction, does it affect the ability of students to use knowledge learned in the classroom in new situations? Are the "logic of the particular" and the "logic of the universal" equally transferable? These questions deserve further study.

Regardless of teaching approach, evaluation involved value judgments, and this chapter reveals important value differences between teachers and students. Since writing involves the making and sharing of personal meaning, it is a particularly touchy domain where these value clashes may surface more readily than with some others. Teachers have the authority to enforce their values in the classroom. Students, as we have seen, have well-developed strategies for resistance.

Teachers' evaluations of student products are an essential part of "the writing process" in these two classrooms. In fact, we have seen that "the process" is recursive around these teachers as evaluators. Since Mr. Peterson sees and evaluates student drafts, the recursive cycles are shorter in his classroom than in Ms. Glass's, where response to final papers provides a springboard to the student's next writing performance. A

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question to investigate is: Does the length of time between
teacher evaluations, and the point in the process at which they
occur, make a difference in the growth of student writers? While
Ms. Glass's students receive feedback from peers on their drafts,
they orient in their own talk to "doing it right" for the
teacher.

An uninvestigated aspect of study is the effect of
curriculum on teaching writing. Some of the differences in
language observed in these two classrooms may be attributable to
the differences in curriculum. Since we have no direct
comparisons between the teachers as they teach the same class, we
cannot know what the effect of curriculum is. However, our lack
of security on this issue raises an interesting question.
Educators interested in the field of writing call for "writing
across the curriculum." It might be beneficial to know what
effect the curriculum (English literature, science,
communication) has on the messages students receive about
writing.

One final note: The two teachers whose classrooms we
investigated,   when talking with one another, have enough
shared language to communicate the sense that they do similar
things in their classrooms. The variability in their teaching
styles and goals for their students is not apparent as they talk
about writing to one another. Some of the language they use,
like "the writing process," is shared by a large community of
writing teachers. The term has many meanings. We hope,
additionally, that we have provided a description of a
methodology that educators will find useful for investigations of

the local realization of content, the classroom construction of
domains of knowledge.

Footnote to Chapter V

[1] "We" is used throughout this chapter for the sake of consistency with the rest of the report. However, Greenleaf, the chapter author, conceptualized and carried out the data analysis.

Tables in Chapter V

Table 5.1

Ms. Glass' Classroom - A Model

Ideal Text
    The writer's job is to make choices
        Controlled by audience
           Communicate effectively
             Say something
             Don't let language get in the way of
               communicating
                 Avoid Engfish, stiff, stilted language
                 Avoid sounding odd
             Be believable and persuasive, not corny
               or overdone
                 Avoid cliches, insincerity, phoniness
          Be clear
             Don't depend on prior knowledge of reader
             Avoid reader confusion
                 Do one thing at a time
                 Make the connections between things
                   explicit
                     Connect ideas together
                     Tie paragraphs together
                       Use key words from the focus
                         statement to make
                         transitions
                   Relate the pieces to the focus
               Make proper use of pronouns
                 Keep the narrative pronoun
                   consistent
                 Do not use 'you' to mean 'anybody'
                 Use pronouns to refer clearly to
                   one and only one noun
             Maintain a consistent tense
         Be interesting
           Be humorous or entertaining
             Choose an interesting topic
             Write an interesting focus sentence
             Write an interesting introduction
             Write an interesting first sentence
             Use lots of description
                 Of people, things, scenes
             Write tight sentences that are not choppy
               Combine sentences
             Use strong verbs that are more active
               and help the reader to see better
          Keep the reader's attention
             Don't write pieces that are too long
                 Use only the important information
                 Leave out what isn't needed
                 Eliminate excess words (deadwood)
             Don't be too general
                 Find better, more precise nouns
                   and verbs

Don't be too complicated
Don't be boring
Vary the sentence structure

In general, in order to be clear and interesting
to your audience:
Project enthusiasm
Use the right word
Precise, sharp, not vague, fuzzy, deadwood
Use lots of detail and examples to be convincing
and persuasive
Use lots of description to show the reader
pictures
Give smooth transitions

Controlled by focus
Find a focus
Generalize from specific information
Write a focus statement
Include the topic or subject and your
attitude toward it
Controlled by purpose
Write a saturation report in which you
communicate the essence of a particular place
Choose a place to investigate
Collect lots of information, data, material
Select important pieces that convey the
feeling of the place
Order and sort details to show the
atmosphere best
Convey the focus - the essence of the place
and your attitude toward it - to a reader
Controlled by voice
Base your writing on your point of view

In general, good writing speaks to all
of these principles by:
Showing - Using vignettes, scenes, images,
pictures
Put the reader in the middle of something
Make the reader see, hear, feel, and sense
the essence of the place
Piece together details, examples and
descriptions from observations to give
the character of the place, make the
paper come alive and help to convince
the reader
Structuring
Write a focus statement that has a strong
verb that builds into the sentence your
attitude toward the subject, shows the
reader about the place and says something
about relationships between things

(table continued)

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Place the focus statement prominently,
at the end of the first or second
paragraph
Order information in the paper to keep
reader attention and interest for the
purpose of communicating the atmosphere
of the place
Write a good introduction and conclusion
which catches reader interest and leaves
the reader with a feeling about the place

Ideal Process
Self monitoring, self assessment accompanies the entire process
Steps and stages
Information gathering
Collecting, not inventing information
Detail, material, notes, observations,
conversations, atmosphere to distill the
essence of the place
To have something to write about
To make the reader see
Labeling ideas
Giving them names
Forming associations
Clustering
To get ideas, to gather material
Free-writing
To get into more detail
Drafting
Getting it out in whatever form it comes
Getting it out fast
Writing it down and seeing what you get
Having other people critique your work
Identifying strengths and weaknesses before it is
put into a final form and turned in for
evaluation
Revising
Re-seeing, polishing
Making it better
Picking words more carefully
Worrying about verb tenses
Combining sentences
Proof-reading
Reading it aloud to find mistakes
Correcting spelling and punctuation
Evaluation
Self-evaluation
Deciding how well you did
Turning in the final form for a grade
and comments from the teacher

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Re-reading
  Reading returned paper, ignoring comments
    Seeing what you think of it now
  Reading teacher's comments
  Making note of teacher comments in order to
    do better on future assignment

Independent Student Criteria
  Good writing for this class
    Is not normal
      Is not about books
      Is about real life things
    Is hard, takes work and thought
      Requires finding information
      Requires choosing a focus
    Is different from what's been expected before
      Is childish
    Is whatever the teacher wants
      Is done the right way
  The writing process
    Is the result of trying to meet requirements
      of the assignment
    Is the result of time and effort spent
    Is what is evaluated positively
      By having peers correct your paper
      Picked apart by the teacher as if it were
        make believe
      Not treated objectively
      Is to fight about, to challenge teacher about
  Should be evaluated (graded) quickly and generously

(table continues)

Make observations
    Take a close look at the person
    Distinguish between observation and
      judgment

    Defer judgment - collect lots of
      examples and descriptions instead
Interpret revealing behaviors
    Think about what they say about
      the person
    Make guesses based on your knowledge
      of the person
Discover and identify patterns in the
  person's behavior
    Identify a quality or characteristic
      of the person, a trait from the
      specific examples and evidence you
      have
    Find traits that contrast with one
      another
Describe and explain the person to make her/him
  understandable to others
    Give examples of traits and qualities
    of the person to convince the reader
    Use instances that demonstrate the
      character traits
      Use stories that bring out the traits
      Use anecdotes that catch the character
      of the person and give examples of
      behavior traits
      Use specific things the person says,
      quotes or dialogues that reflect the
      personality of the character
        Make these up or derive them from
        your feelings about the character,
        if necessary
  Make language choices to catch reader
    interest and to get an idea across
    Choose words carefully to:
      Label or describe ideas and
      character traits
      Spice up your writing
      Simplify
      Avoid ordinary, average, or vague words
Follow the structure provided by the teacher
  Begin with an opening sentence that engages
    reader interest
    Start with a picture
    Start with an action
    Start with a dramatic statement
    Start with a quote that catches the person's
      character or personality

(<u>table</u> <u>continues</u>)

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Make the first paragraph an introduction
                       to the person
                          Deal with his or her appearance as it
                             relates to his or her personality and
                             makes a comment on the way he or she wants
                             to portray her/himself
                                Describe clothing
                                Describe looks
                                Describe manner
                                Describe movement
                    Write three paragraphs in the middle that
                       each deal with an aspect of the person
                          Make connections between the ideas
                                Use three separate but related qualities
                                Link the traits by contrast
                                Make links between the qualities
                                   and examples
                    Write a conclusion

Ideal Process
        Drafting a paper
                Making language choices
                Include specific details
                     Making it up, using imagination, improvising,
                        and stretching the truth, if necessary
                Finding an effective order
        Handing it in to teacher
        Rewriting, revising, redoing
                Paying attention to teacher comments, suggestions
                Trying to do better
        Handing it in again
        Jots and Tittles
                Appropriate length
                Conventions
                        Of spelling and punctuation
                        Of consistency
                                Tenses
                                Style
        Getting results
                Good grades
                A jump in writing ability

Independent Student Criteria
        Good writing is writing that sounds right
                (Grammar)
                (Word choices)
                (Phrasing)
                (Paper organization)
        Good writing is whatever is rewarded by the teacher
                Plain, basic, straightforward
                Different from mine
                harder to produce

CHAPTER VI--<u>The</u> <u>Structure</u> <u>and</u> <u>Content</u> <u>of</u> <u>Classroom</u> <u>Response</u>
<u>Events</u>

<u>Overview</u>

We have noted that the profession uses traditional, or folk,
labels for different response situations, labels which are
explicitly recognized and used by teachers and students who
participate in the writing classroom. In Chapter IV, we
characterized response in the two classrooms both in terms of
recognized response situations--the peer group, teacher-student
conference, written comments on papers--and in terms of the new
insights about whole-class response that we gained from immersing
ourselves in the classrooms and observing response events as they
spontaneously occurred. Our observations of whole-class response
frequently led to a better understanding of all types of response
episodes, for the main channel of classroom interaction
frequently anchored all other response. These discoveries caused
us to break down categories of response into discrete variables,
as reported in Chapter IV, designed to capture some of the fine
distinctions we observed from episode to episode.

We began this research, then, by working with folk
categories. We found that these categories inadequately
described the richness of the response episodes we observed. We
created analytical categories designed to catch as much of that
richness as possible. Of the major response categories (namely,
the whole class, peer group, teacher-student conference, and
written comments), the one that has been least investigated is
that of whole-class, or classroom response.   Classroom response
events have probably been overlooked largely because of the

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difficulty of investigating them; few researchers have the
resources to spend long hours in the classroom where this type of
response occurs. Written comments on papers and teacher-student
conferences are comparatively easy to investigate. However, this
study has led us to believe that knowledge of the classroom
context is often critical to making sense of the written comments
and serves as a frame of reference for concepts discussed in
conferences and peer groups. Crucial information is lost in any
decontextualized look at response to student writing.

The whole-class response to be analyzed in this chapter only
roughly captures the rich variation in response episodes that we
witnessed. We have described the types of response we observed
in Chapter IV. In Chapter V, we reported the values that
underlay the response events occurring in our two classrooms.
However, not only the context response occurs in, but the
teacher's and students' interactions, the academic task at hand,
and the teacher's overarching pedagogical agenda influence the
content and structure of response events. Variations in these
influences working on response events introduce variation among
seemingly similar response contexts. The resulting
generalization that can be made is that one peer group episode is
not necessarily like any other. One conference, one whole-class
response event, differs from another--both within the classroom
of these two teachers and between them. Whereas in Chapter IV we
compared the teachers according to broad characterizations of
response events, this chapter comprises an in-depth look at the
structure and content of one prototypical response event:

response during the classroom lesson. We seek to uncover differences and similarities of such events both within a given class and across the two classes. We hypothesize that some combinations of tasks, functions, and interactional styles work better in particular settings than others.

Background to the Analysis

To accomplish our goal of understanding what characterizes different types of response and what makes some response events more successful than others, we need a powerful system for in-depth analysis of the events themselves. Unfortunately, we know of no ready-made analytic tool which we could apply. In developing an analysis system, we begin with the insights of linguists who analyze the structure of classroom conversations. We then combine these insights with the concerns of educators who are interested in understanding not just the structure of classroom events but also the transmission of content, the effects of the pedagogical structure on the cognitive processes of the learner. Although we will apply our analysis to response events in writing classrooms, we are optimistic that the general principles will be useful for the analysis of teaching and learning in other content domains as well. Further, we expect that our analysis techniques will provide a basis for future looks at other types of oral response, in particular conferences and peer groups. We hope at some point to be able to compare the structure of these different types of oral response and to compare different events within the same types.

In the past fifteen years or so, conversational analysis,

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influenced by studies of the social psychology of small groups, has been concerned with describing the structure of small group conversational interaction. These analysts sought to catalog what it is that people in verbal interactions must know in order to carry on successfully with one another. They wished to construct a grammar of verbal interaction entirely from data collected in real-life interactions, without recourse to any introspection on the part of the participants or the analysts.

The efforts of conversational analysts such as Harvey Sacks, Emanuel Schegloff, and Gail Jefferson (1978), have provided students of language with a set of analytical tools. In particular, by working exclusively with natural data, they have located and described many features of conversational behavior. They have isolated units of conversational interaction, such as "turns" at talk and have noticed regularities in the ways turns alternate.

These regularities seem to rest on the idea of "conditional relevance." Given a question by the current speaker, an addressee's answer is immediately relevant and expected, and any silence or hesitation will be noticeable and assigned some meaning. The concept of conditional relevance helps to explain sequences of turns. Some turn sequences are arranged in pairs—question/answer, greeting/greeting, offer/acceptance. Pairs of this type were first coined "adjacency pairs" (Goffman, 1967; Schegloff & Sacks, 1973), but it soon became clear that such pairs need not be strictly adjoint to one another in the flow of conversation. Schegloff (1968) describes "insertion sequences" in which one pair is embedded within another. (See also Merritt,

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1978).

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                      A:   May I have a bottle of Mich?
Adjacency pair:       B.   No.
                      A:   May I have a bottle of Mich?
                 <    B:   Are you twenty-one?
Insertion        <
Sequences        <    A:   No
                      B:   No`              (from Levinson, 1983,
p.304)
```

Conversations as described by ethnomethodologists, are
locally composed of alternating turns and paired transactions
which may be multiply embedded in one another. Complicating this
simple picture of conversational discourse is the notion of
"preference organization." There are multiple ways of
constructing a response to the first part of an adjacency pair.
Conversational analysts have described a ranking in order of
these responses in terms of preferredness and dispreferredness
(see Levinson, 1983). By "preferred," they mean expected, normal
response, by "dispreferred," they refer to an unusual or
unexpected response, a response that is "marked" in the
linguistic sense.

It is important to note that conversational analysts do not
refer to the psychological state of the speaker or addressee when
they speak of preference organization. Rather, dispreferred
responses are accompanied by structural complexity--delays,
hedges, and explanations of some kind. While the injunction
against interpretation restricts conversational analysts from
hazarding guesses as to why dispreferred responses might be so
marked, it is clear that the interactional (psychological)

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difficulty of having to refuse a request or reject an invitation might account for such phenomena.

Conversational analysts have gone beyond the local level of paired utterances to describe some of the interesting features of discourse organization. "Openings" of interactions may include summons-answer or greetings-greetings pairs. Openings are typically followed by "topic sequences" which may or may not be introduced by "pre-sequences." Pre-sequences seem to function to pave the way for delivery of the first part of an adjoining pair, and to circumvent the occurrence of a dispreferred response. Finally, "closings" terminate the interaction.

Conversational analysts have extended their interest in interactional grammars to an interest in the structure of classroom interaction. The central questions in terms of education seem to be: What must a child know in order to interact successfully in classroom settings and thus gain access to learning? How does a teacher maintain interactions with a large group of students in order to pass on educational information, control student behavior, and diagnose student learning?

Classroom lessons, like other chunks of discourse, have both a local and a larger, global organizational structure. Researchers working independently have documented an essentially tri-partite local structure of classroom language. Sinclair and Coulthard (1975) describe a "teaching exchange," which consists of two or three moves: an Opening by the teacher, an Answering by the student, and some times Follow-up to that answer by the

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teacher (pp. 44 ff). Mehan (1979) similarly describes a three-part sequence of teacher Initiation and pupil Reply, followed by teacher Evaluation (pp. 37 ff).

Mehan sees the I-R-E sequence as the core of interaction during classroom lessons. He describes what happens when the reply called for by the teacher does not immediately appear in the next turn of talk. In such a case, Mehan notes that the teacher is able to employ strategies for getting the desired reply. These strategies include further prompting, repeating (reinitiating), or simplifying the initiation until the desired reply appears. Employment of these strategies results in an "extended sequence" of teacher-student interaction. Like an "insertion sequence," extended sequences are embedded into the normal three-part I-R-E structure.

The teacher strategies Mehan lists can be seen as tools for getting the teacher's agenda or the academic task at hand accomplished. Likewise, the minds of the thirty or so students at hand represent raw materials for construction of the lesson. Teacher talk seems well adapted to its multiple functions of maintaining control over classroom discourse in order to maintain control over the academic content of the lesson.

The equivalent of openings has been described in classroom settings as "set-ups" (Erickson, 1979). Closings of lessons have been called "wrap-ups." These structural terms allow researchers to describe the flow of interaction in a lesson, but not its content. As Mehan (1979) says, to be "right" in a classroom context, a child has to produce an utterance that is both "right" in terms of its content, and "right" in terms of its

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fit in the classroom discourse structure. A "right" answer, offered at a wrong time, does not count as correct in the classroom. Answers given out of turn or without teacher permission are typically ignored or even greeted with reprimands, regardless of their content. Thus, the evaluation by the teacher can be an evaluation of how well the student has followed classroom discourse conventions and how well the student controls the content.

Even given its special adaptive qualities, teacher talk has been subject to the criticisms and concerns of educators, linguists, and conversational analysts alike. Particularly problematic to these researchers is the teacher evaluation or feedback part of the sequence. Griffin and Humphrey (1978) describe four main types of teacher evaluation: positive overt evaluation, negative overt evaluation, positive covert evaluation, and negative covert evaluation.

Overt positive and negative evaluations are easy to recognize, although overt negative evaluations are considerably more rare. Examples of overt evaluations are: "Good" or "No, that's not it." Covert evaluation is (by definition) more subtle, and operates tacitly in classroom lessons. An example of covert positive evaluation is when a teacher goes on to a next elicitation after receiving a response to a last one. By implication, the response was acceptable or the teacher would have begun an extended sequence to get at an acceptable reply. Similarly, a covert negative evaluation is delivered when the teacher does not go on, but repeats the elicitation or gives the

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turn at talk to someone else. Collins (1983) found what could be called covert evaluation operating in reading lessons, where the teacher either took up and used student offers (covert positive) or did not (covert negative).

Evaluation sequences have been criticized and worried over by researchers concerned with the effect these evaluations might have on students' learning. Studies which have attempted to quantify positive and negative evaluations and correlate these with student achievement have generally not yielded a simple picture; the expected results in favor of the good of positive evaluation or the destructiveness of negative evaluation do not always hold (Brophy, 1981, reviewed this literature). Heath (1978) explains what such studies do not take into account.- In particular, she questions the short, positive evaluation--e.g. "Good." She asks if something more useful--an elaboration, a further probe, or the like, designed to encourage the student to think more carefully--might not fill this "slot" in the discourse structure. One interesting type of teacher response Heath points out occurs when teachers make the thinking or problem-solving processes of students explicit, elaborating on their answers at the same time.

Not only the effect of these evaluation strategies, but also the effects of various teacher questioning strategies themselves have been called into question. Searle (1969) notes that most teacher questions are "known-answer questions," that is, teachers know the answer to the questions they are asking. Knowing the answer breaks the normal sincerity conditions for questioning, which include a need to know on the part of the questioner.

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Heath (1978) notes that the vast number of teacher questions are of this type. Such verbal quizzing clearly functions to get the student to display knowledge, but is this all that it does?

Mishler (1972) introduced the idea that different teacher questioning strategies may have different effects on the thinking processes of students. He describes a "convergent" questioning strategy, where the task of students is to give the "right" answer that the teacher is looking for. He contrasts this style with a "divergent" strategy that results in a much more conversational atmosphere, where there are multiple right answers and students are free to have variation from the teacher. Mishler suggests that divergent questioning is likely to lead to more cognitively sophisticated processes than is the convergent, one-right-answer approach.

A survey of junior high English classes (Kluwin, 1977) showed that most teacher questions were introduced by wh-words, the most frequent of which was "what." "What" clearly directs the student to search for a label of some kind. The relatively rare "why" and "how" questions ask students to be interpretive and to extend their knowledge.

In another study, Heath (1983) found that teachers who held an "inquiry" or "discovery" approach to learning used "what" or "who" questions in whole class discussions, but used "why" and "how" questions in small groups or written tests. The interactive context seemed to affect the type of questions these teachers felt free to ask. Heath also found that classes in the humanities contained "more discussion of the reasoning process,

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more latitude for varying interpretations, and more restatements of questions than did those in math or science."

Massialas and Zevin (1967) showed that "creative" classroom lessons, characterized by the use of questions to which there is no single right answer, increased student participation. They found more teacher-student-student-student sequences, and no immediate teacher evaluation of student responses. They described the teacher role as "dialectical" rather than "didactic."

While researchers have hypothesized that teacher initiations and teacher evaluations affect the thinking processes of students, at least one project researched the effects that extended sequences in classroom interactions have. The study was designed to determine the effect of the teacher's verbal strategies (Griffin & Newman, personal communication) on student learning. Presumably, extended sequences function to narrow the students in on possible correct replies to a teacher initiation after they have failed to produce a correct answer. Griffin & Newman found that the particular strategies a teacher used assumed that children in the class had sorted relevant subject matter categorically. The researchers had independently tested the class, finding a subset of children who had sorted information into functional relations between objects and concepts. For these children, the majority of the teacher's helping strategies failed.

Surveys of classroom interaction thus show the discourse structure to vary with the teacher's philosophy of learning, the subject matter, and the teaching situation (small-group versus

whole class). The success of various discourse strategies may depend on the thinking patterns of individual students.

Other researchers have documented the effect of variations in academic or interactional tasks on the type of discourse patterns children produce (Hall & Cole, 1977). Researchers agree that just as situational constraints affect classroom discourse structure, it, in turn, is likely to affect the type of cognitive activity children engage in, at least at the moment of interaction. No one has systematically studied the long-term effects of classroom interactional patterns, but the patterns of interaction, repeated over years in various settings, are more than likely to affect thinking processes, if only by mere redundancy.

The reason teacher talk is suspected of having far-reaching effects on cognition is revealed in Heath's comment: "teacher's questions point out the slots and fillers students must use to provide correct answers" (Heath, 1978). In other words, teacher questions orient the student's mental search for valid responses. Learning in classroom settings is dependent on communication-- talk that hopefully not only transmits information, but that reveals the thinking processes used to arrive at that information.

Vygotsky (1978) spoke of the importance of communication in learning. Speech functions as a medium by which knowledge is passed from one generation to another, from one person to another. Unless such knowledge is externalized in the form of speech or activity, there is no hope of private knowledge

becoming social, and thereby cumulative, knowledge. Vygotsky studied the process of what he termed "internalization," whereby the information, activities, and mental strategies present in the communicative interaction of teacher and learner are appropriated by the learner to guide his or her independent thinking.

Gal'perin (1969), following Vygotsky, closely investigated this process of internalization. He suggested that internalization takes place in several, distinct phases, which are marked by shifts in the language used by the learner. The most important aspect of Gal'perin's description of internalization for our discussion of classroom language is his analysis of what he calls the "orienting" phase of the process.

According to Gal'perin, the formation of an orientation to an action or task is a critical event. He describes three types of orientation to tasks: what could be called trial-and-error, procedural, and analytical. The trial-and-error orientation to a task occurs when the learner has a very nebulous notion of how to proceed. If the task environment is arranged so that "accidental" solutions are possible, the student may gradually organize operations that work to achieve task goals, but experimentation shows that these operations are unstable if anything in the task environment changes.

A more procedural orientation contains all the directions necessary to achieve the task. If the learner follows instructions, fairly error free performance on a task is possible. The operations developed are generally stable in the face of new conditions, and they transfer fairly easily to new tasks. The final type of orientation could be called meta-

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cognitive in that learners absorb general methods of analysis of
task domains at the same time they learn how to operate in the
domain. Gal'perin found that instruction based on this kind of
orientation to tasks proceeded much more quickly and transferred
more readily to new tasks than either of the other types.

Gal'perin's central claim, stemming from this research and
observation, is that the orientation learners receive to a new
task critically determines the course of their subsequent
learning. While he admits that additional experience in the task
domain can effect changes in the learner's organization of the
task, he cautions that this type of re-learning is always more
difficult to achieve than initial learning. If we recall Heath's
statement--that teacher questions point to the slots students
must fill in order to give correct answers, it is possible to
connect classroom language to Gal'perin's work.

Teacher questions can be seen at once to present students
with a problem to solve, and to indicate what type of solution is
likely to be a correct one. In Gal'perin's framework, teachers
both deliver the task and orient the student to ways to proceed
in its solution. They organize the student's search for an
answer acceptable to the teacher. As Heath suggests, a "what"
question calls for a label, a "why" question for an
interpretation. The types of questions teachers ask about
particular domains may affect student thinking about these
domains. In effect, the questions teachers ask indicate what
they deem to be important about the task, and serve as models of
successful action in the domain.

Polyani (1964) and Leontiev (1981) independently describe mental activity in terms of the focus of attention at any given moment. Leontiev describes the process of learning to shoot at a target. Initially, the learner's attention is likely to be focused on many sub-goals like the position of the rifle, or squeezing the trigger. Through practice, these sub-goals fall away from center focus, and the learner is intent on hitting the target. The operations associated with holding the gun and pulling the trigger remain out of the focus of attention unless the target-shooter becomes aware of a problem in his shooting. The now fairly proficient marksman may return his attention to gun position while attempting to refine his aim. Similar discussions about the allocation of attention during the performance of complex cognitive tasks can be found in Anderson (1982), Bereiter (1980), Hayes and Flower (1980), Scardamalia (1981).

This image of mental activity as a roving focus of attention is a useful one for our purposes. The teacher's question helps to focus the student's attention on relevant information the student has in mind. The structure of the question predicts in turn the structure of the required response. To keep with the idea of mental focus, we would like to introduce the notion of the zoom lens, where the angle of the lens determines the amount of mental information focused on at once. A narrow angle may pinpoint tiny bits of information, whereas a wider angle includes in the focus more of the student's knowledge. As the lens zooms in the frame gets smaller but the objects are enlarged; conversely, as the lens zooms out the frame gets larger, but the objects get

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smaller.

The teacher's questioning strategies effectively adjust the focus of student attention. The "what" question narrows in on a label, whereas the "why" question pulls back for a wider look. Clearly individual students will have differences in interpretation of facts from one another. The result of a broad frame may be a discourse style that is more discursive than Sinclair and Coulthard's teaching moves and Mehan's I-R-E structure suggest. In fact, the I-R-E type framework rests on the assumption that teachers ask questions to quiz students, as well as to teach them, and that an individual student can supply an evaluable answer. Student interpretations and judgments are perhaps not quite so easily evaluated by teachers. The purpose of interpretive questions may be to provide students opportunities to use mental faculties and to develop thinking processes, not to assess the state of their knowledge.

Structural descriptions of classroom discourse "grammars" have gone a long way towards revealing tacitly understood and accomplished behaviors that affect life in classrooms. However, such analyses have little to say about the delivery of the "manifest curriculum," about "taught cognitive learning" in classrooms (Erickson, 1982). It is the manifest curriculum, however, that is the primary charge of educators.

Since we have presented a body of theory that suggests that the structure of interaction in classrooms has effects on student learning, it would seem foolhardy to ignore the analytical tools developed by conversational analysts describing interactional

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grammars. On the other hand, such analyses fall short of helping educators with the job of promoting student learning in academic domains. We are interested in developing a framework that combines the insights and interests of conversational analysts and educators.

The Basis for a New Analysis System

In the direction of building such a framework, we propose an analysis that includes not only the structure, but also the content of classroom interactions. We consider not only how talk is organized, but also what that talk is about, to be the minimum components of an educationally relevant analysis of classroom interactions. Analysis of these components together can allow us to see how talk functions pedagogically in the classroom.

How would one combine a look at the structure and content of classroom interactions? We propose that a substantial revision of the concept of preference organization reviewed above could give us the analytic tool we need. Preference organization, it will be recalled, has to do with paired utterances such as requests, invitations, and compliments and the responses to them. The "preferred" response to receiving a request, invitation, compliment or the like is the "unmarked," or expected response. Dispreferred responses are characterized by hesitations, false starts, and the like.

If we consider teacher questions or initiations and student responses to be paired similarly to requests or invitations and their responses, then we can begin to talk about preferred, unmarked student responses. Hesitations, false starts, and circumlocutions accompanying dispreferred responses can be seen

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as attempts to deal with interactional difficulties. As we have seen, side sequences, re-initiations, and the like function to get students back on track in lessons. In other words, these teacher strategies can be seen as attempts to deal with difficulties in the unfolding of a lesson.

If these discourse strategies mark dispreferred responses, then we can see that the unmarked, preferred responses are those that are on target in the lesson. In other words, preferred responses feed into the teacher's agenda in the lesson, move the lesson forward, in short, deliver the "right" answe·, the "expected" answer.

In terms of classroom teaching, it is clear that preferred responses are precisely those that are correct not only in structure, but also the content of the response. Correct content is determined by both the background understandings about academic material that have been developed in classrooms, and the task or agenda at hand at a given moment. Chapter V of this report describes the background of values and assumptions about written language that developed in the two classrooms we studied. These values comprise the content of the domain of writing for the classes--the description of good writing lies therein.

"Right" answers, "expected" answers, answers to teacher questions that move the lesson forward, must draw on the "good writing" knowledge students have learned by living in the class so far. Preferred answers must also orient to the academic task at hand, and must be delivered appropriately in the structure of the discourse operating. We are suggesting, then, that preferred

responses be defined with regard to discourse structure, desiredness of content, and task orientation. An educationally adequate description of classroom lessons must deal with all of these aspects of preferredness.

An Analysis of Whole-Class Response

Segments of lessons were chosen for in-depth analysis that represented not only a range in the classroom but that also spanned the types of in-class response events and academic tasks we found characteristic of each teacher. The first section of the analysis will focus on two segments of classroom talk, one from Mr. Peterson's class and the other from Ms. Glass's. In both segments the talk involves response to student writing.

Mr. Peterson

This Monday Mr. Peterson is helping his students with drafts of their character sketches of famous people. Having held individual conferences with his students at the end of the previous week, he wants to make several points that he thinks will help the students, as a group, as they continue to refine their papers. In this particular lesson, Mr. Peterson begins with a discussion of: (1) the narrative past tense, and (2) the fact that anecdotes that make writing interesting are missing in many of their drafts (he read an example from a student draft that contained a good anecdote to illustrate its effectiveness).

In the third segment of the lesson, which we analyze here, Mr. Peterson presents the students with a paragraph that one of their classmates wrote about Rick Springfield. He enlists the students' help as collaborators with him in revising the paragraph. He marks the collaboration by asking all students to

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get out their pencils as he distributes dittos of the draft. He says, "I think we can give this writer some help with her next draft on this." Then he goes to the board where he will write publicly.

The content of this segment of the lesson was motivated by Mr. Peterson's general response to the class's drafts--that, on the whole, they lacked sufficient specific detail. Although the class activity is not directly focused as response to each student's work, it is meant to show the students, as a group, how to revise successfully. Here, Mr. Peterson responds to in-process student writing through the medium of classroom talk and group problem-solving. He gives the response. Then he and the class solve the problem of acting on the response. He demonstrates response itself, but actually centers his teaching on how to act on response, not on how to respond.

We outline the structure of the classroom talk in this teaching segment, showing how it fits into Mehan's I-R-E sequence and then showing how the tri-partite turn-taking system is replaced at times by the adjacency pairs of less formal conversational interaction. A second analysis, using a modification of Levinson's "preference organization" as its base, helps to account for different conversational structures and to integrate the structure of the lesson with its content. Notes on transcription conventions, a full transcript of the classroom talk during this segment, and the Springfield paragraph can be found in Appendix 12.

The segment begins with Mr. Peterson stating his response

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explicitly, "There are two things that are lacking from these two paragraphs." He goes on to clarify the nature of the problem, showing the students that the Springfield paragraph needs specific examples at a particular point and beginning a collaborative session for adding the examples.

Initiation	Reply	Evaluation

(1) T: There are two
   things that are
   lacking from these
   two paragraphs.
   Both of both of
   .. in both cases
   it's a little
   different. In the
   first case,....um
   okay .. what's she
   talking .. what's
   she writing about
   here. She's
   writing about her
   mother. And her
   mother's
   excitement
   .. about .. going
   to this rock
   concert.
   All right. And
   actually, I, -
   you know, I have
   to tell you that
   when you read
   the whole
   selection, it's
   really, .. it's
   very nice.
         .
         .
         .
         .
   .. But.
   B' beginning here,
   we don't have uh
   .. none of the uh

Initiation	Reply	Evaluation

   .. very little
   of the excitement
   of this event,

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is coming through.

.

.

.

.

all you have to do
is add a couple of
sentences .. nf
... concrete
detail, .. to
liven this up.
And make it make
it more exciting.

.

.

.

But .. where
.. okay .. after
sh- after she says,
SHE TELEPHONES
ALL HER FRIENDS,
AND INVITES THEM
uhTOTHE CONCERT.
Right.
What could you do
there. What could
you do there.
...Before you go on
to the next
sentence.   (2) S1: (UC)

(3) T:What?

                              (4) S1: I don't see what
                                       you're asking for.

(5) T: The question is
    what could could
    .. is there a
    sentence you could
    add there.
    ...
                              (6) S1: Decides?

                                                              (7) T: Hmm?
                                                                  ...What's that?
                                                                  Nothing but
                                                                  blank expressions.

(8) T: Okay. So you don't
    think .. you can't
    you can't .. you can't
    think of any sentence
    that could possibly go
    in between .. uh th'
    .. I' INVITES THEM TO

Initiation   Reply   Evaluation

    THE CONCERT and SHE

```
TELLS MY YOUNGER
SISTER ANO ME.  Can't
think of anything?
                         (9) S1: And then decides
                             to.. she then
                             decides to .. ask
                             me and my sister,-


                                                      (10) T: Well .. before tha
(11) T: Right
   .. Yeah.
   (Calls on S2)
                         (12) S2: Um .. even if you
                             both went on to invite
                             (uc).
                                                      (13) T: You're skipping ah
```

Getting the lesson set up is not so simple. In fact, the
discussion continues in this vein for a while longer before Mr.
Peterson is confident that the students understand the task he
has put before them. The I-R-E analysis shows that the teacher
asks questions, the students reply, and the teacher evaluates the
reply. However, it is often difficult to decide whether Mr.
Peterson's talk is initiation or evaluation; sometimes he seems
to be doing both at once. Some initiations take the form of what
Griffin and Humphrey call covert negative evaluations; such
evaluations seem to occur when the students are not understanding
the point. For example, in (8) Mr. Peterson's, "Okay. So you
don't think, so you can't think of any sentence that could
possibly go in between," which functions to begin an initiation
by the teacher, also functions as a continuation of his negative
evaluation of earlier replies. The initiation, then, functions,
at times, both to initiate a request for another reply from the
students and to evaluate their previous reply. Similarly, in (3)
when Mr. Peterson asks, "What?" because he doesn't understand the
student's unclear reply, one could consider the question a form

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of covert negative evaluation of the student's lack of clarity.
Likewise, when Mr. Peterson offers his first evaluation in (7),
it does not come publicly but under his breath; it seems more
his own tracking of how the lesson is going than classroom talk.
But were it heard by the students, it would function as
evaluation. Although we could arbitrarily assign utterances that
function both as initiation and evaluation into one of the two
categories, it strikes us as problematic and not very informative
to do so.

Our other analysis system, based on a modified sense of
preference organization, will account for both the structure of
the discourse and its content. In our observations, the nature
of the classroom activity affects the discourse structure; that
is, some activities and parts of activities follow the I-R-E form
whereas others either do not follow it at all or follow it less
well. In these secondary classes, where the activities center
around the teaching and learning of writing, the I-R-E structure
is more variable than in Mehan's elementary classroom.
Essentially, much of the talk during writing instruction follows
the adjacency pairs of everyday conversation rather than the I-R-
E sequence (see Freedman and Katz [in press] for a discussion of
the non-I-R-E moments in writing conferences).

When examined from the perspective of the activity, all
classroom lessons are dictated by an overall pedagogical agenda,
in our classrooms to teach students to write better. Underlying
the pedagogical agenda is the teacher's sense of "Ideal Text" and
"Ideal Process" (Chapter V). Within this pedagogical agenda,

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individual lessons and portions of lessons have a more specific set of activity agenda. In the case of Mr. Peterson's lesson segment that is analyzed here, the specific activity is to practice revising for specific details. The activity agenda is designed to serve the greater pedagogical agenda.

In these classrooms, the activity agenda follows a problem-solving model. Each well-formed activity consists of three parts: the Orientation to the Problem, the Joint Solution of the Problem, and the Packaging. During the Orientation, the teacher must delimit the problem space within which students will search for a solution. During the Joint Solution the teacher and students work interactively to solve the problem. The teacher provides support to the students in order to guide them to a solution. Finally, the teacher Packages the solution in some way, so that the students will be able to apply what they are learning during the particular activity to the larger pedagogical agenda.

The segment of talk that we analyzed in terms of I-R-E structure marks the Orientation to the Problem for one activity. Students, through their replies to teacher initiations, show either that they are or are not oriented. We use two labels for student replies: Preferred Reply and Dispreferred Reply. A Preferred Reply is any student talk that can be used by the teacher as a resource in accomplishing the goals of the lesson. To function as a resource, Preferred Replies must have appropriate discourse structure and content, and must be oriented to the proper place in the lesson. A Dispreferred Reply indicates that students are not oriented on at least one of these

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planes; their reply cannot function to advance the lesson.
Students show that they are oriented by giving Preferred Replies
and that they aren't by giving Dispreferred Replies.

The following provides a reanalysis of the Orientation
segment of the activity, and brings together discourse form and
content:

Orientation to Problem

(1a) Orientation

T: There are two things that are lacking from these two
      paragraphs.
   Both of both of .. in both cases it's a little different.
   In the first case,
   ...um okay .. what's she talking .. what's she writing about
      here.
   She's writing about her mother.
   And her mother's excitement .. about .. going to this rock
      concert.
   All right.
   And actually,
   I, -
   you know,
   I have to tell you that when youread thewholeselection,
   it'sreally,
   .. it's very nice.

          .
          .
          .
          .

   .. But.
   B' beginning here,
   we don't have uh .. none of the uh .. very little of the excitement
      of this event,
   is coming through.

          .
          .
          .
          .

   all you have to do is add a couple of sentences .. of ... concrete
      detail,
   .. to liven this up.
   And make it make it more exciting.

          .
          .
          .
          .

   But .. where .. okay .. after sh- after she says,

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```
            SHE TELEPHONES ALL HER FRIENDS,
            AND INVITES THEM uh TO THE CONCERT.
            Right.
            What could you do there.
            What could you do there.
            ... Before you go on to the next sentence.
```

(1b) <u>Dispreferred</u> <u>Reply</u>

S1: (UC)

(2a) <u>Request</u> <u>for</u> <u>Reply</u>

T: What?

(2b) <u>Dispreferred</u> <u>Reply</u>

S1: I don't see what you're asking for.

(3a) <u>Reorientation</u>

T: The question is what could could .. is there a sentence
        you could add there.
            ...

(3b) <u>Dispreferred</u> <u>Reply</u>

S1: Decides?

(4a) <u>Reorientation</u>

T: Hmm?
     What's that?
     Nothing but blank expressions.
     Okay.
     So you don't think .. you can't you can't .. you can't
      think of any sentence that could possibly go in between
      .. uh th' .. I' INVITES THEM TO THE CONCERT and SHE
      TELLS MY YOUNGER SISTER AND ME.
     Can't think of anything?

(4b) <u>Dispreferred</u> <u>Reply</u>

S1: And then decides to.. she then decides to .. ask
        me and my sister,-

(5a) <u>Reorientation</u>

T: Well .. before that.
   .. Yeah.
   (Calls on S2)

(5b) <u>Dispreferred</u> <u>Reply</u>

S2: Um .. even if you both want to invite (uc).

(6a) <u>Reorientation</u>

T: You're skipping ahead.

Essentially, because of the nature of the activity, the classroom conversation consists of the "a-b" adjacency pairs of a two-turn conversational structure in which the teacher tries to orient the class and after each dispreferred student reply, attempts a reorientation. Although these reorientations imply negative evaluation, they do not function independently as evaluations of a "correct" or an "incorrect" answer. The classroom work that is getting done demands a conversation between the teacher and the class, not a quiz-like structure. Mr. Peterson must listen to what the students are understanding in order to accomplish the orientation. There is little reason for him to evaluate their performance here; the lesson is not in a mode where students are being asked to perform.

Mr. Peterson is working hard here to orient his students to the problem he has set up, in particular to the place in the text that needs elaboration with specifics. Notice that in (1a) he defines the problem to be solved--something is lacking and "all you have to do is add a couple of sentences .. of ... concrete detail, .. to liven this up. And make it make it more exciting." The orientations are marked by lexical items that mark the place in the text. Again toward the end of (1a) he defines the orientation by telling the students where the details are needed, "after" a particular sentence, which he reads aloud, and "before you go on to the next."

S1 gives dispreferred replies; Mr. Peterson cannot use them

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to advance the lesson. Rather they serve to halt the lesson
because she does not understand the type of content he wants.
Mr. Peterson first assumes that she can't think of anything to
add. Then after S1's last turn (4b), Mr. Peterson reassesses his
first assumption and seems to think that the students are
confused because they are oriented to the "wrong" place in the
text. He attempts to reorient them (5a), this time by telling
them where to add the details--"before that." Then, after S2's
reply (5b), he again attempts to reorient them in terms of place,
"you're skipping ahead" (6a). In these reorientations, Mr.
Peterson uses the students' dispreferred replies to help him
decide how to clarify the problem to be solved.

If we continue to use the metaphor of the teacher as
photographer, adjusting the focal length of his lens in order to
teach, getting exactly the right frame for the problem, we can
see that Mr. Peterson at first has the lens set for the lesson on
quite a wide angle--"add sentences"; however, during the
orientation he begins to zoom in somewhat as he orients the
students to the text. The frame gets smaller and smaller as he
gets them to attend to the place he wants. The frame is far from
its smallest, though, because the activity itself allows students
to create their own sentences; thus, theoretically there is an
infinite number of acceptable answers.

After continuing in this vein for five more pairs of turns,
Mr. Peterson, in the selection below, succeeds in clarifying the
task:

(7a) <u>Reorientation</u>

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T: I want to know something about these friends.

(7b) Preferred Reply

S3: The mother's friends?

(7c) Confirmation of Orientation

T: Shh.
   The mother's friends.
   Right.
   Yes.

(8a) Preferred Reply

Ss: O---h!

Once the students give preferred replies, the orientation is complete. The teacher and students have reached an understanding; not only is a preferred reply given, but the teacher "accepts" it to reinforce for the students that they have "got it." Then the students, with their extended "O--h," in an ah-hah tone of voice, make clear to the teacher that as a group they understand the nature of the problem to be solved.

The Joint Solution of the Problem begins. At this point, the teacher and students begin collaborating over the production of the needed details in the Springfield paragraph. Collaborative talk is highly conversational and again falls into conversational adjacency pairs rather than the tri-partite I-R-E structure. The teacher, to establish a collaboration, generally asks "divergent" questions, to use Mishler's term. Instead of a single right answer, there is a frame for multiple possibilities of alternate preferred responses. The teacher uses the preferred replies rather than evaluates them. The lens on the classroom remains at a fairly wide angle:

Joint Solution of the Problem

(9a) <u>Offer</u> <u>to</u> <u>Reply</u>

Lisa: Can I read it [my solution]
     I did it the way you wanted me to.

(9b) <u>Acceptance</u> <u>of</u> <u>Offer</u>

T: Yeah.
   Good.
   How,
   okay.
   Right.
   Wh'what's what .. the mother's friends.
   Right.

(10a) <u>Preferred</u> <u>Reply</u>

Lisa: THE FRIENDS SHE INVITED .. THE FRIENDS
   SHE INVITES ARE ALL PRESIDENTS OF THE MANY
   RICK SPRING- RICK SPRINGFIELD FAN CLUBS
   AROUND THE BAY AREA?

(10b) <u>Uptake</u> <u>of</u> <u>Reply</u>

T: Okay.
   O'Okay.
   Well so so let's say .. w' w' well let's not say,
   .. let's not go over "she invites" again.
   Right.
   Let's not say the friends she invites.
   L' let's start with [Writes on board]
   SHE .. INVITES
   Scratch.
   ALL OF .. SHE INVITES ALL OF THE PRESIDENTS ... OF THE .. RICK,
   ..I'm going to abbreviate SPRINGFIELD.
   FAN CLUBS.

(11a) <u>Request</u> <u>for</u> <u>Reply</u>

T: Who else does she invite.
   [T continues writing on board]
   ... Anybody else?

(11b) <u>Preferred</u> <u>Reply</u> (?)

S4: (uc)

(11c) <u>Uptake</u> <u>of</u> <u>Reply</u>

T: [Chuckles]
   ... Or actually she might,
   ... actually we we're exaggerating.
   She might have a friend .. hu uh why don't we say,
   she invites her friend who is president of the Rick

Springfield Fan Club
            [Reads while writing on the board]
            SHE INVITES HER FRIEND .. WHO IS .. PRESIDENT OF THE RICK
               SPRINGFIELD FAN .. CLUB.
            Right.

(12a) <u>Request</u> <u>for</u> <u>Reply</u>

T: Who else does she invite.

(12b) <u>Dispreferred</u> <u>Reply</u>

S5: The secretary.

(12c) <u>Response</u> <u>to</u> <u>Reply</u>

T: The secretary.
     ... Even the sergeant of arms.
     (laughs)

During collaboration, the teacher does not function as an
equal with the students; the teacher maintains control over the
activity. In essence, the teacher makes use of student resources
so that he and the students can work together to produce text.
Both the teacher and student talk is labeled according to how
classroom resources are distributed and made use of: the teacher
requests resources with a <u>Request</u> <u>for</u> <u>Reply</u>, the student gives a
resource with a <u>Preferred</u> <u>Reply</u>, or offers a reply which is not
useful with a <u>Dispreferred</u> <u>Reply</u>. Students may <u>Offer</u> <u>to</u> <u>Reply</u>
and the teacher may or may not give an <u>Acceptance</u> <u>of</u> <u>Offer</u>. When
students give a Preferred Reply, the teacher makes use of the
resource with an <u>Uptake</u> <u>of</u> <u>Reply</u>. When a Dispreferred Reply is
offered, the teacher may ignore it or may give a <u>Response</u> <u>to</u>
<u>Reply</u>, which is essentially an acknowledgment of the Reply, and
may even be an appreciation of the Reply, but not a use of a
resource to accomplish the goal of furthering the activity
agenda.

Mr. Peterson marks the beginning of the collaboration in two

ways. First he introduces the first person plural pronoun in his "let's" in (10b), which he repeats five times in the first burst of talk for this turn. He also marks a strong conversational shift with his "okay's" and "well's." It is Lisa's preferred reply (10a) that allows the collaboration to begin. Lisa offers a resource that Mr. Peterson can use to further the lesson, to move the activity forward toward the successful completion of the revision. Lisa shows that she understands the <u>place</u> in the lesson, the <u>content frame</u>, and the <u>discourse</u> demands. And for a reply to be preferred, these are the three sets of demands that must be met.

Although some of the turns in the above sequence occur in tri-partite form (11 and 12), the mode is quite informal, with much calling out and infrequent, formal, teacher-allocation of turns to students who raise their hands. The uptake of the student replies, although sharing the properties of Mehan's evaluation, seem basically to function differently. They act more to advance the collaboration than to evaluate. Notice the "divergent" nature of Mr. Peterson's requests in (11a and 12a).

Ouring Mr. Peterson's uptakes (10b and 11c), he models his own composing process as he responds to the ongoing stream he and the students produce. He takes the opportunity, here, to provide scaffolds for the students as they solve the problem he has posed. In (10b), as he begins writing, he switches the focus from "the friends" to "she" with the comment, "Let's not say the friends she invites. Let's start with "she ... invites." Notice that Mr. Peterson demonstrates decision-making without

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explaining why he makes the decision. There is little emphasis on metacognitive awareness; rather the emphasis is on developing an "ear" for language.

In (11c), really a continuation of (10b), Mr. Peterson notices the exaggeration of "friends" and suggests the change to a single friend. Once the students are on the track of giving preferred replies, Mr. Peterson relaxes, and the lesson tone lightens; there is much laughter, jesting and joviality, with the students appreciatively enjoying their efforts at revising. However, even now, all student turns do not become useful in furthering the goal of the lesson, that is, the accomplishment of the revision. Although (12b) is preferred with respect to discourse form and although it is at the right place in the lesson, its content does not match Mr. Peterson's sense of "Ideal Text," and Mr. Peterson does not use it to help him move toward the creation of "Ideal Text" (see Chapter V). Mr. Peterson is getting choosy about what he accepts as preferred at this point; he is narrowing the lens angle. Although he may laugh with the students over a reply and even add to it jokingly with his "Even the sergeant of arms" (12c), if he does not take up the reply, that is incorporate it into the revision on the board or use it to get to a revision on the board, we label it dispreferred. Nevertheless, this type of reply could be considered useful to Mr. Peterson as a resource at the moment, and it could be argued that it should be labeled preferred for that reason. We have chosen a strict definition of preferedness, including as preferred only those resources that are useful in the long run.

The use the teacher makes of the student reply, in terms of

the activity agenda, thus ascribes the status of "preferred" or "dispreferred" to the reply. If there is uptake by the teacher, the reply is preferred. If the teacher responds to, but does not use the reply, it is designated as dispreferred. In terms of the problem-solving going on, this analysis is solution- or goal-oriented. Another way of saying this is that it is the goal of the activity, in this case the revision of the paragraph, that guides the teacher's response to student replies.

The talk continues after (12c) with another student suggesting that she could invite members of her high school alumni association.

(13a) Dispreferred Reply

S6: Members who are alumni.

(14a) Request for Reply

T: Oh just make somebody up.
   Come on,
   we're working on this together now.

(14b) Preferred Reply (?)

S6: (UC)

(15a) Teacher's Request for Clarification

T: Wh' wh what?
   What?

(15b) Preferred Reply

S6: Members of her high school alumni association.

(15c) Uptake of Reply

T: Well No.
   A friend.
   .. An old high school f' buddy.

(16a) Request for Reply

T: Right?

(16b) <u>Preferred</u> <u>Reply</u>

S7: Right.

(17a) <u>Request</u> <u>for</u> <u>Reply</u>

T: Friend?

(17b) <u>Dispreferred</u> <u>Reply</u>

  S: Buddy from high school.

  S: Chum.

(17c) <u>Response</u> <u>to</u> <u>Reply</u>

  T: Chum (chuckles appreciatively)

(18a) <u>Uptake</u> <u>of</u> <u>Reply</u>

   (writes on board)
   .. I still want to say friends.

As long as the students are furthering the collaboration
with Mr. Peterson, they are giving preferred replies (13a, 14b
[?], 15b, 16b). Notice that the reply in (15b) is preferred,
even though Mr. Peterson does not accept it as "ideal" because he
is able to use it to begin to move toward the "ideal" word choice
for the text they are creating. Thus, although this student does
not give a "right" response in terms of content, the reply
functions as a <u>useful</u> resource. Mr. Peterson accepts it for an
uptake, and it contributes to the collaboration. Members of the
high school alumni association (15b) forms the raw material that
Mr. Peterson uses to get to "an old high school friend." We do
not label the similar reply in (13a) as preferred because in its
less elaborated form, it does not function as a resource.

Student reply (17b) is similar to (12b). Although the
replies in (17b) are not taken up as a resource in the end, that

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is, are not used in the revision, they are considered as possible by Mr. Peterson, but he rejects them. We consider them dispreferred because, like those in (12b), they are replies that Mr. Peterson appreciates, but does not seriously entertain. At this point, it is important to note that even dispreferred replies serve an important function; the students and Mr. Peterson together go through the process the students will need to engage in to write well. Because of the divergent nature of the questions, there is no one "right" answer. As long as the students and the teacher are working in the right frame, that's what matters. Together he and the students explore possible word choice--buddy, chum--but Mr. Peterson concludes, "I still want to say friend" (18a). The difference between (15b) and (17b), both of which are rejected, is that (15b) is useful in the collaboration, is the raw material for the text that evolves, whereas (17b) is not.

As a beginning attempt to analyze classroom discourse in terms of its structure and content, we are pleased with this formulation of preferred and dispreferred replies. It makes sense to us that teacher uptake should ultimately determine the status of student replies. However, we realize the product focus of this formulation obscures some important processes of interaction. Specifically, some student replies work towards, but do not become part of, the solution (such as 17b above). Ultimately, we would like to be able to distinguish replies like 17b, which helps Mr. Peterson and the class to explore word choice towards a revision, from replies like 12b, which are appreciated but do not contribute to the problem-solving process

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in this way.

As Mr. Peterson and the class collaborate, he publicly models his composing process for the group. He models his best instincts as a writer. He does not make the grounds for his choices explicit; rather he attempts to develop in his students an unconscious sense of good writing style. And he does so by modeling his decision-making process, in a way talking aloud, in a sort of protocol form, so that the students can hear his process and analyze it for themselves. Notice how Mr. Peterson switches from members of an association to an old high school friend, plays with buddy and chum with the students, and returns to friend. He chooses a specific person rather than a member of a group but articulates only that he selects the word that he likes best.

We see Mr. Peterson functioning as an adaptive expert in this collaborative revision. His intuitions as a writer inform his use of student replies. Where possible, he turns these replies into resources that advance the revision, but not without working with them first as a writer. We might characterize his role as one of class "filter." He receives student replies and processes them, filtering out those replies that are not immediately useful, and altering replies that are workable. He works, then, with the content of student replies, attending at once to the academic task he has posed and to his own internal values and expectations regarding good writing.

Figure 6.1 depicts the process of filtering with one student reply to the revision task. Mr. Peterson, as filter, revises and

ratifies the reply; it becomes a recognized part of the solution
to the task.

Insert Figure 6.1 about here

We have designated this revision and ratification process with
the capital "R" in Figure 6.1; the small "r" represents a student
reply.

Figure 6.2 shows what happens to another student reply.

Insert Figure 6.2 about here

In effect, although Mr. Peterson is able to appreciate the reply,
it gets filtered out of the revision that is being made. Mr.
Peterson's intuitions as a writer function here to move him away
from continuing this trend, even if he can find it amusing to
think about. Because "the secretary" is not written into the
revision taking form on the blackboard, it is an example of no
uptake.

Figure 6.3 shows how extensive Mr. Peterson's filtering role
can be.

Insert Figure 6.3 about here

In response to (20b), Mr. Peterson gives what Mehan would call a
negative evaluation (20c). However, he is able to use the reply
as a resource that takes him in an interesting direction for the
revision he and the class are undertaking. Therefore, we see

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this reply as a preferred one, one that functions to move the lesson forward. Through many offered choices of wording (20a-22c), Mr. Peterson retains his authority as adaptive expert. He considers student offers in turn, responds appreciatively, and revises and ratifies on his authority as teacher (22c). This example of uptake in Figure 6.3 also reveals the power of the filtering role Mr. Peterson plays in the problem solving process. The original student reply (r) is altered extensively as it passes through Mr. Peterson's filtering influence.

By continuing in this collaboration, the group comes up with the addition of "her dentist from San Rafael." Then Mr. Peterson writes the following segment, on the board as the students write on their individual dittos:

> MY MOTHER IS AN OUTGOING PERSON WHEN IT COMES TO CONCERTS. THIS TIME SHE PHONES ALL HER FRIENDS AND ASKS THEM TO GET TOGETHER FOR THE RICK SPRINGFIELD CONCERT AT CONCORD. SHE INVITES HER FRIEND WHO IS PRESIDENT OF THE RICK SPRINGFIELD FAN CLUB, AN OLD HIGH SCHOOL FRIEND, AND EVEN HER DENTIST FROM SAN RAFAEL.

Mr. Peterson then stops, and again modeling his composing process, says to the group, "let me just read it from the beginning." And he reads aloud what he has written on the board. The students follow, rereading their revised copies silently.

Mr. Peterson concludes the segment with his final Packaging of the lesson:

Packaging

T: Now the point is..... all of a sudden, this becomes a lot more interesting to read. You see? Because she doesn't just go on to the next point. We get interest up. A lot of you were getting that stuff into your writing. You know sometimes if you look through your papers, you'll see a star or something. That means that you have got some stuff like this that I really like, some specific detail.

In the packaging, Mr. Peterson is careful to stress the point of the activity and to connect the practice in class to the writing the students are doing at home. Notice his positive approach, which shows his appreciation of their efforts, "A lot of you were getting that stuff into your writing. You know sometimes if you look through .. through your papers, you'll see a star or something? That means that, as I told you before, that means, that .. uh .. many of you have got stuff like this that I really like. ... Some specific detail." It is also interesting to note that the meaning of the written comments seeps into class discussion. If we only analyzed written comments, we might think the star meaningless, but when looked at in a larger instructional context, it takes on significance.

Packaging is an optional piece of the lesson from the point of view of discourse structure. However, when one considers how teachers accomplish their pedagogical and activity agendas, packaging seems essential to a well-formed activity.

Throughout the collaborative segments of the lesson, Mr. Peterson talks as the common reader; he tells his students what he likes, what interests him. His final conclusion to the segment is, "Just push yourself for details. It'll make- you'll have more fun writing and it'll be more interesting to read." The lesson continues with revision of another piece of student writing, which Mr. Peterson uses to have students practice another revising technique.

To summarize, Mr. Peterson gives response and then collaborates with his class to practice acting on the response.

The group focuses attention on an extended piece of the writing of one writer. Mr. Peterson teaches by modeling a revising process, a process of acting on response. He takes the role of "common reader" (Purves, 1984) and as he sheds his teacher-reader role, de-emphasizes the importance of conscious knowledge.

Ms. Glass

Ms. Glass's students, like Mr. Peterson's, are in the midst of writing their essay when the lesson segment to be analyzed takes place. Ms. Glass has spent the last few days discussing the type of focus students should work on developing in their saturation reports about a place. Throughout this assignment, Ms. Glass has been emphasizing the need to gather lots of specific details and then find a focus for those details. During classroom discussions, Ms. Glass and her students have discussed what sort of information should go into a focus statement for these papers. This Thursday morning, students were to come to class with a focus statement written down.

Ms. Glass begins the lesson by drawing a large grid over the length of the blackboard at the front of the classroom. She plays with the air of mystery she has created: "You may have wondered what those ominous looking things are for. Suppress your curiosity for just a few minutes."

Ms. Glass then collects pieces of chalk from the blackboards, and walks nonchalantly around the room dropping the pieces on students' desks as she passes by. She begins her orientation to the upcoming academic task thus:

(1) Orientation

T: If you find a piece of chalk .. put on your desk,

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.. and you are tall,
then put your focus sentence in one of the boxes high up.
...
If you find a piece of chalk put on your desk and you are
      short,
.. you may use a short box.
...
As soon as you have finished putting your focus sentence in
      one of the boxes,
.. give your chalk to someone who's sitting there thinking
      he's being smug and lucky,
.. but he's not really.

Ms. Glass lures her students into the day's activity agenda by creating and sustaining suspense. She gives out pieces of orienting information bit by bit, and retains the mystery by not revealing her whole intent at once. With her talk, she presupposes student cooperation and involvement. Since up to this point she has not told her students they will be putting their focus statements on the board, her wording in (1) seems odd. Here she uses the linguistic technique of presupposition, delivering the news as if everyone had already known they would be writing on the board. This technique again functions to maintain the suspense. Students must listen well to determine what Ms. Glass expects of them today.

Ms. Glass ordinarily packs her fifty-minute class period with non-stop activity, accomplishing a great deal within the time limits. Perhaps her linguistic presuppositions do double duty--information is compressed into a concise statement of her activity agenda, and news is delivered as if it were already understood and agreed upon by her students. Presuppositions of this type may then function to push the lesson forward at a rapid clip, and also to control and manage student behavior. Ms. Glass has a heavy agenda, as usual, this morning. She circulates

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written evaluations of student speeches, managing student time and attention to these as well as to the new activity she is preparing the class for. She is committed to this new academic activity, and remarks that even though it will be time consuming, it will be worthwhile.

Ms. Glass gives the next piece of orienting information to her students. They are to test the sentences on the board to see how they meet previously discussed criteria. Students are moving between their seats and the blackboard, and circulating the speech evaluations. The classroom is a hub of activity as Ms. Glass speaks out.

(2) Orientation

T: While you're looking at the sentences that are on the board,
   .. and you might have to even get out of your seat to go read,
   .. because it's a long way off,
   what you want to test those sentences for is whether
      the focus is clear.
   ...
   Do you know what to expect in the paper.
   .. If you don't,
   we want to know about it and talk a little about why not.

At Ms. Glass's invitation, students leave their desks and move up to the blackboard to read the focus statements written there. As students settle back into their seats, Ms. Glass has them move their desks "as quickly and quietly as possible" up close to the board. She wants to get on with her agenda, and presupposes their cooperation again when she says, "In 29 seconds you're going to be absolutely still, right?"

Ms. Glass asks her students to set aside the speech evaluations now, and give their full attention to the sentences on the board. Ms. Glass directs her students to their own resources as they review the sentences on the board. She

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presupposes that they have written and kept notes on earlier discussions.

(3) Orientation

T: What I would like you to do
.. is find .. some place in your notebook,
somewhere where you wrote down
something about what a good focus sentence does.

As part of the process of orienting her students to the activity she has in mind, Ms. Glass now explains what they have done so far, and where they will be going with this lesson. She prompts them for the criteria they should use in their role of audience.

(4) Orientation

T: Now.
.. What I wanna do.. is..
I'd like you to be an audience for a few minutes
to a potential writer.
...
The writers are in the class,
I have put numbers on each sentence,
so that we don't have to worry about whose it is,
.. and unless you're the person who wrote it,
you probably won't remember whose it is and that's fine.
...
What I want you to do as an audience
is to react to ... the sentences that are up there.
.. And to think about what you know
about what we said about a reasonable or a good focus
    sentence.

(5a) Request for Reply

T: Last night I asked you to think about two criteria.
... What were they.
.. And I threw you one that you probably weren't expecting.
...
I asked you to think about two tests
for what a good focus sentence is.

(5b) Preferred Reply

S1: Interesting?

(5c) Uptake of Reply

T: Yeah,
   I said interesting,

(6a) <u>Request</u> <u>for</u> <u>Reply</u>

T: and I also said..
    . .What was the other one,
    that was probably more important.

(6b) <u>Dispreferred</u> <u>Reply</u>

S2: I'm not sure,
     ..but you said it had to tell.

(6c) <u>Response</u> <u>to</u> <u>Reply</u>

T: I said it would probably be a telling statement,
   .. that's right.

(7a) <u>Request</u> <u>for</u> <u>Reply</u>

T: What else does it have to do.
   .. What does the reader want to know
   by the time he got through reading that sentence.

(7b) <u>Preferred</u> <u>Reply</u>

S3: Well..
     what your paper's gonna be about.

(7c) <u>Uptake</u> <u>of</u> <u>Reply</u>

T: Yeah,
   .. what the focus is.

(8a) <u>Packaging</u>

T: Is the focus clear,
   .. first of all.
   ... Is it an interesting sentence
   or is it a dull one.

Above, Ms. Glass elicits the criteria she has in mind from
her students, spurring their memory of earlier discussions in the
process. On one level, Ms. Glass is asking her students to
recall past information, a set of explicit labels for criteria of
good focus statements. Her questions are not "divergent"; there
are "right" answers. And the talk follows the more classic tri-

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partite classroom exchange. Whereas Mr. Peterson models process
and relies little on the metacognitive, Ms. Glass has her
students learn to articulate their responses. This preparation
lays the foundation for her emphasis on self-consciousness on the
part of her students. This talk between teacher and students
forms a problem-solving exchange, but only as it is embedded in
the larger problem that Ms. Glass is orienting her students to:
the activity of responding to their peers' sentences and of
keeping the criteria for good focus statements in mind.

During this orienting talk, Ms. Glass has managed the
students' participation in the task: all the squares in the grid
are now filled. She has directed their attention to the criteria
they have discussed. She now initiates the solution phase of the
lesson by requesting the responses that students are, by now,
prepared to make.

(9a) <u>Request</u> <u>for</u> <u>Reply</u>

T: Are there any sentences up there
    .. where you have a very clear picture
    of what the focus is gonna be.
    ..Are there any which ..
    probably is more important,
    ... maybe we ought to try to identify
    some of those that are a little bit fuzzy
    ... in our heads.
    ... okay?

The lesson moves on with Ms. Glass and her students
collaboratively calling attention to particular sentences,
comment g on them, and going on to other sentences. As each new
part of ..e activity begins, Ms. Glass reiterates the <u>Request</u> <u>for</u>
<u>New</u> <u>Reply</u>. These new requests both mark the discussion of a new
sentence (a new part of the activity) and keep the students on
task. Classroom response to three focus sentences will be

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analyzed below:

The following teacher request begins the first segment of the joint solution of the problem that we analyze:

Joint Solution of the Problem

(10a) Request for New Reply

T: Who has another one you want to ask a question about,
   or comment about.
   ...
   Look for places where you see,
   either something that looks kind of fuzzy,
   or you see something that looks quite clear.
   ...

Ms. Glass sets the angle of her lens wide, as she asks students to select sentences where something is "fuzzy" or "quite clear."   Like Mr. Peterson, she now establishes a frame for preferred replies (there is no "exam" question and no single right answer).   Ms. Glass's initial lens is set to a wider angle than Mr. Peterson's; she allows her students to select the sentence and to respond.

The joint solution of the problem gets underway:

Request for Reply

(11a) T: S4

(11b) Preferred Reply

S4: I guess in number 21 is he probably should have said the
    name of the place.

(11c) Uptake of Reply

T: [reading]
    THE FIRST THING THAT HITS YOU WHEN YOU WALK IN IS THE
    TACKINESS OF THE PLACE.
    ... Okay. ...
    Yeah.
    Maybe if this is a focus sentence,
    I might want to know what of the pl' .. what of .. what
    the name is.

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The preferred reply (11b) shows that S1 is oriented. She establishes the particular frame which concerns the need for greater specificity—naming the place. At this point, it appears that the students have full control over the angle of the activity's lens since Ms. Glass, in her uptake (11c), does not change the focal length S1 set. The student reply in (11b) is preferred because Ms. Glass uses it in (11c). At this point, she models her own response, saying what she, as a reader, wants to know. Her modeling of response parallels Mr. Peterson's modeling of writing.

In the next part of the Joint Solution, Ms. Glass takes more control as she narrows the angle of the lens by beginning to specify, through her requests for replies, narrower frames for preferred student replies:

(12a) <u>Request</u> <u>for</u> <u>Reply</u>

T: Uh what do you think about the word tacky.

(12b) <u>Preferred</u> <u>Reply</u>

S5: I like it.
Derek: I lo--ve it. [sarcastic tone]
Ss: (uc)

(13a) <u>Request</u> <u>for</u> <u>Reply</u>

T: How does that compare to "unusual." [a word they discussed earlier]

(13b) <u>Preferred</u> <u>Reply</u>

S6: It has some opinion in it.
S7: It gives you a picture.
Ss: (uc)

This zooming tactic is similar to the one Mr. Peterson uses to scaffold the learning during collaboration. In (12a), Ms. Glass gets the students to look more closely at sentence 21, to examine the choice of the word "tacky," and in (13a) to

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contrast "tacky" with "unusual," a word they had discussed in the
previous part of the activity. The student replies in (12b) are
useful to Ms. Glass in furthering the response process. They
give an opinion which is all she has asked for. Whether the
opinion is positive or negative is irrelevant here.

    Ms. Glass continues the joint solution with her uptake in (13c):

(13c) Uptake of Reply

T: Yeah, there's more opinion in it,
   isn't there.
   It's it's made a judgment,
   and it has some load in it.   ╲
   It it it's loaded a little bit.
   "Unusual" is kind of fence-sitting.
   /S8: Causes everybody (uc)/
   "Tacky" is loaded.
   And maybe that's what somebody meant.

(14a) Request for Reply

T: S9

(14b) Preferred Reply

S9: I mean,
    tacky.
    A real picture comes to my mind.
    Without even knowing,
    /Good./
    I've been to a tacky restaurant before and.

(14c) Uptake of Reply

T: It ought to have a lot of plastic around.
   /S9: Yeah./
   Maybe plastic,
   geraniums at the cash register,
   /Ss: [laugh]/
   or something like that.
   Okay.

    Once Ms. Glass has established the narrower frame, she and
the students engage in increasingly more collaborative response.
During the teacher uptakes (13c and 14c), students interrupt
spontaneously, with backchannel cues, to indicate that they are

participating in the conversation. No longer is Ms. Glass
maintaining such tight control of turn allocation.

The collaborative nature of the response is also marked by
the content of Ms. Glass's uptake (13c). She attempts to bring
the class into her judgment process and to join with them to get
group consensus. With the tag question, "isn't there," she
partially gives away her authority as both reader and writer.
She tries to gain consensus about good writing. Notice next how
Ms. Glass hedges her language, "some load" and "loaded a little
bit" and "kind of fence-sitting." She leaves room for student
opinion in this way. When she senses no disagreement, she
asserts strongly, "'Tacky' is loaded." Then she hedges once
again, but this time about the status of agreement in the class,
the nature of the collaboration, "And maybe that's what somebody
meant." Ms. Glass's uptake of student responses establishes
them as preferred--they move the lesson forward and involve some
of the criteria for good writing the class has discussed
previously. Figure 6.4 depicts the incoming student responses
and their ratification with Ms. Glass's uptake.

Insert Figure 6.4 about here

The preferred reply in (14b) shows that the collaboration is
working as well. S9 expands, "I mean tacky. A real picture
comes to mind. I've been to a tacky restaurant before." As Ms.
Glass continues the narrow focus on the lesson, S9 seems to be
led in her preferred reply in (14b) to get quite specific. S9

relates the content of the sentence on the board to her personal experience and discusses what is in her mind as a reader as she hears the word "tacky." This student response stimulates Ms. Glass to share her own personal experience of "tacky restaurants" complete with "plastic geraniums at the cash register" (14c).

Also marking the collaboration is the fact that throughout, every now and then, Ms. Glass drops her role as teacher-reader to take on the role of a common reader. As early as her uptake (11c), she uses first person, "I might want to know what of the pl' .. what of .. what the name is." Then again she drops her teacherly role in (14c) as she shares her restaurant experience with the class.

In these tri-partite turns, as in Mr. Peterson's class, the uptakes seem to function primarily to further the goals of the lesson rather than primarily to evaluate.

Finally, Ms. Glass packages this piece of the lesson (15a).

(15a) Packaging

T: Yeah.
   The word "tacky" is .. is a little bit more specific,
   and it makes us see some pictures a little more clearly.

In this response activity, Ms. Glass's packaging follows a period during which students give responses to the sentences on the board and Ms. Glass reacts to and elaborates those responses. Ms. Glass's final remarks "package" or summarize the foregoing response, and can be seen as a form of final uptake. Ms. Glass, with her summary of the response, ratifies those responses that fit the criteria of "Ideal Text" operating in the classroom. She reiterates what S9 has said about what is in her mind as a reader

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and implies that she and the rest of the class also get a mental picture; "it makes us see some pictures a little more clearly." And that is the point; "Ideal Text" evokes pictures for the reader.

Although Ms. Glass and Mr. Peterson both collaborate with their students to solve a problem, Ms. Glass's packaging again shows that she depends more on explicit explanations unlike Mr. Peterson who relies on training the students' ears. In her packaging, Ms. Glass reminds her students that they need to find "specific" words; she uses labels for concepts the students need to master.

The next request for a new reply (16a) marks the beginning of the next part of the activity. The next students can practice responding and the practice can take another viewpoint; the camera can be repositioned.

(16a) Request for New Reply

T. Um ... ... what else do you want to ask about.
   [S10 has hand raised].
   S10.

(16b) Preferred Reply

S10: Um ... I'm a little confused about the peaceful and
     competitive feelings.
     Uhm number eight [Derek's sentence].
     Because that's ... (noise) I can't see how something can be
        peaceful and competitive (voice trails off as T overlaps)
        at the same time.

(16c) Uptake of Reply

T: Good.
     Look at number eight.
     Yeah,
     that is an interesting one,
     because somebody .. somebody went on -
     There's some real confusion in that one I think.
     Somebody might have been trying to do several things at once,
     but maybe all we end up with is a jumble if that happens.

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THE PEACEFUL AND COMPETITIVE FEELINGS I GET HERE GIVE ME A
TRANQUIL MIND.
/Ss: (laughing)/
That one's a little bothersome,
isn't it.
Whatever somebody meant by that.

(17a) Request for Reply

T: ... what's confusing about that.
     Let's help that writer out for a minute.
     ... S11. (T apparently calling on student with hand
        raised).

(17b) Preferred Reply

S11: Well for one thing,
      "I" is the subject.

(18a) Request for Reply

T: ... Okay.
     The -
     what is that -
     What difference does that make.

(18b) Preferred Reply

S11: Well .. well .. "I" isn't the subject of the ... is not
      supposed to be the subject (voice trails off) of the
      sentence (laughs nervously).

(18c) Uptake of Reply

T: Okay.
     Good.
     Because the "I" is in there,
     maybe .. maybe the focus is more on the "I" and not on the
        place,
     that's one thing.

(19a) Request for Reply

T: What else is confusing about that to someone who finds it
        confusing.
     S12. (S12 apparently has hand raised)

(19b) Preferred Reply

S12: Um ... peaceful and competitive are .. like opposite words.

(19c) Uptake of Reply

T: Okay.
     These are opposites.

(20a) <u>Request</u> <u>for</u> <u>Reply</u>

T: And then where are you left at the end of the sentence.

(20b) <u>Preferred</u> <u>Reply</u>

Ss: Tranquil (uc).

(20c) <u>Uptake</u> <u>of</u> <u>Reply</u>

T: Back here which goes with that.
     And there's just something -
     what .. whatever it is that person is trying to do,
     there are so many elements thrown in there,
     now .. it may be that somebody wants to talk about the two
        sides,
     but then why do you say it leaves you tranquil,
     if some of it is competitive.
     I don't see -
     It's hard for me to see tranquil and competitive.
     .. Okay.
     There's something about that that just d' -
     It's jarring,
     which maybe makes it interesting,
     but it's also a little bit confusing.

(21a) <u>Packaging</u>

T: So somebody needs to rethink "now exactly what was it I was
        trying to get at in that one."
     Okay?

     At first (17b) seems dispreferred, in that it seems to lead

Ms. Glass away from the point of the activity. Ms. Glass has

asked the group to help the writer eliminate the confusion caused

by the apparent contradiction between tranquil and competitive.

The point in (17b) about the need to eliminate "I" as the subject

seems far afield. However, it is counted as preferred because in

(17c) Ms. Glass makes use of the point, looking at how the

subject provides focus for the sentence. It is impossible to

tell whether Ms. Glass actually ascribed the intended meaning

about "focus" to the student or whether this is her way of

salvaging a distracting student reply, without saying something

directly negative to the student. The talk is preferred, though, because Ms. Glass makes use of it during the response process.

In (18b) she explicitly guides the class back to the issue of confusion. In essence, she narrows the width of the lens's angle. She uses the student replies to get back to the point. By the time of the uptake in (20c), Ms. Glass gets an opportunity to model her thinking process as she responds. She marks her personal response with first person pronouns in "I don't see" and "It's hard for me to see." She also thinks through the use of the two words together, giving the writer credit for perhaps trying to make the point "interesting" but then concludes that it remains "a little bit confusing" to her. Again she models her response and scaffolds the response process, much as Mr. Peterson models writing. In 21a, Ms. Glass packages the response to this focus statement, and at the same time models the problem solving of the writer, taking the writer's point of view--"now exactly what was it I was trying to get at in that one?"

In this case, since Derek was one of our focal students, we will illustrate what became of this focus sentence. Derek wrote about a weight room, where he likes to go after school. The title of his essay was, "One Heavy Place." Although Derek reports that he was uncomfortable while the class and Ms. Glass collaborated in responding to his writing, he articulates his focal point about the weight room eloquently in his revision of his ideas, getting across the interesting complexity, that led him to write this apparently contradictory sentence. The first paragraph of his essay follows:

After a hard day of long, exhausting school I feel kind

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of down. That is where one of my favorite places comes
in very handy. It is a weight room at the Y.M.C.A. and
it brings up my spirits. As I walk in the Y.M.C.A in
shorts I am feeling a little better. The weight room
is a peaceful place that also offers a great challenge,
and that makes me feel both physically inspired and
mentally at ease.

"Competitive and tranquil" become "physically inspired and

mentally at ease."

In the next segment of this response activity, Ms. Glass

initiates an episode during which the students practice writing.

After they identify a problem with the word "variety" in the

sentence, "The variety of people observed in McDonald's is

extraordinary," suddenly and dramatically, in the middle of an

uptake, Ms. Glass reorients the class:

(22a) Reorientation

T: Get a pencil in your hand.
    Find a piece of scratch paper real fast.
    Write down,
    THE EXTRAORDINARY VARIETY OF PEOPLE AT MCDONALD'S.
    ... (class murmuring and shuffling paper)
    Now.
    I gave you a topic.
    Make up something in your head and finish the sentence.

(23a) Dispreferred Reply

S13: The extraordinary what?

(24a) Reorientation

T: I just, -
    I took everything in that whole sentence and put it into the
      subject. (T points to the board)
    THE EXTRAORDINARY VARIETY OF PEOPLE AT MCDONALD'S.
    Now I've got a subject.
    .. Now make up a sentence,
    and tell me something about McDonald's.
    That has to do with the extraordinary variety of people.
    ... ...
    I know you're not all writing [for your own essay] about
      McDonald's.
    Invent.
    You've all been there.
    ... Finish the sentence.

All you .. all that .. all that writer really has is a
  subject.
... "The wide variety of people."
Okay.
What about it.
Tell me something.
What does it do.
.. What does it create.
What does it cause.
... ...
As soon as you get one raise your hand.
... ...

(25a) <u>Request</u> <u>for</u> <u>Reply</u>

T: S10.

(25b) <u>Dispreferred</u> <u>Reply</u>

S10: Well I see a lot of just foolish, -

(26a) <u>Reorientation</u>

T: I didn't say "see."
  I said finish the sentence.
  "The wide variety of extraordinary people at McDonald's"
  ... what?
  Tell me about it.
  What does it do.
  Finish the sentence.

(26b) <u>Dispreferred</u> <u>Reply</u> (?)

Ss: (uc)

(26c) <u>Response</u> <u>to</u> <u>Reply</u>

T: No.
  Not write another one.

(27a) <u>Reorientation</u>

T: Use that as the subject and finish it.
  Give it a verb.
  Say something about it.
  ... Somebody asked me what did I mean the other day,
  when I said the "aboutness" in the verb.
  That's what I'm trying to get at.
  What about the wide variety of people there.

(28a) <u>Request</u> <u>for</u> <u>Reply</u>

T: .. S14

(28b) <u>Preferred</u> <u>Reply</u>

S14: Create a friendly atmosphere.

(28c) Uptake of Reply

T: Creates a friendly atmosphere.

(29a) Request for Reply

T: Who did something different?

(29b) Preferred Reply

S2: Provides a visual landscape (voice lowers) every time you walk in.

(29c) Uptake of Reply

T: Uugh (negative heavy sigh).

(30a) Preferred Reply

S2: I don't like the "landscape."

(30b) Uptake of Reply

T: Woo!
   I like the "landscape."
   8ut I don't like the "provides."
   Provides a visual landscape every time you walk in.
   /Ss: laugh/
   I don't know.
   That sounds kind of interesting to me.

(31a) Request for Reply

T: Derek.

(31b) Preferred Reply

Derek: Make me laugh.

(31c) Uptake of Reply

T: Make me laugh.
   /Ss: (laugh)/
   Sure.
   That's wonderful.
   It-

Like Mr. Peterson, Ms. Glass spontaneously "revises" the
"revisions" that the students make of this sentence. She models
composition as she corrects subject-verb agreement problems

(28c) and comments on the word choices made (30b).   Figure 6.5
shows how Ms. Glass filters (revises) student replies.

Insert Figure 6.5 about here

This rapid-fire composing and immediate teacher feedback,
modeled publicly, continues for a few more turns.   Interesting
is a comparison of this composing activity with Mr. Peterson's.
In Ms. Glass's class, every student composes, alone,
independently.   Once the sentence completer is written, the
student can display his or her re-writing and receive feedback or
response.   What is public and shared is the response act, not the
writing act.   In Mr. Peterson's class the composing is public,
with the group collaborating over the composition, and with Mr.
Peterson giving the response by accepting or not accepting the
student's offering to the group effort.

Like Mr. Peterson, Ms. Glass has to reorient her students
several times.   She too listens to the dispreferred replies so
that she can achieve the orientation.   In both classes, it takes
some work to get the students not just to recognize a problem,
but to know how to take action to correct it.   This activity is
similar to the revision step in the revision process described by
Scardamalia and Bereiter (1982) and Flower and Hayes (1984)--
identify, diagnose, revise.   Only after the identification and
diagnosis of the problem have been accomplished can the students
revise.   Once the students understand what to do, notice that
there is no single "right" answer; rather, the preferred replies

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are within the "right" frame.

Figure 6.6 shows how Ms. Glass explicitly filters out
responses that do not contribute to the lesson.

Insert Figure 6.6 about here

Responses like those in (32b) and (32c) do not move the lesson
forward because they lack content; they do not appeal to notions
of "Ideal Text" developed in the class to date. These comments
also do not fit into the carefully designed interactional
structure Ms. Glass has built. She has protected writers by
securing their anonymity. Now she filters out destructive
comments as interactionally inappropriate.

In Ms. Glass's classroom, where the focus is on response
rather than writing, it may appear that any student response, as
long as it is response, is preferred. However, Ms. Glass
disallows certain types of response. For example,

(32a) Request for Reply

T: I THINK ALLADIN'S CASTLE CAN BE SUMMED UP IN JUST ONE WORD.
    ACTION.
    /Ss: (laughter)/
    What are we going to do with this.
    ... ...

(32b) Dispreferred Reply

S: Kill it.

(32c) Response to Reply

T: Why?
   No we're not going to kill Alladin's Castle.
   Now be nice.
   /S: Kill the writer./
   We're not even going to kill the writer,

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we're going to talk friendly to the writer.

(33a) Request for Reply

T: S2.

Here the student gives a reply that is dispreferred in terms
of content and that shows that the student is not properly
oriented to the nature of the activity. Ms. Glass reorients,
reexplaining the rules of the activity. And then the activity
continues as before with S2 discussing the lack of necessity of
the hedge "I think."

Ms. Glass, like Mr. Peterson, wraps up the lesson by tying
the response activity to her students' future work. She thanks
the class for their attention and careful responses to the
sentences on the board, and "packages" the object of the lesson.

Packaging

    You're doing a really good job..
    of getting a start
    on what..where you find a focus.
    Now you're down to the really hard stuff.
    It is hard to find..exactly the right word.
    For what I'm trying to say.
    All these people made an effort
    ...and f- for that.. they get an A+ for today.
    That's what you were supposed to do.
    I said..get it on paper,
    ..and you did.
    ..Okay?
    Now go back..and look at what you have
    ..and see if you can .. find ..
    either a sharper word,
    or a less lazy one,
    or maybe a more active verb,
    or make it more interesting.

Ms. Glass here appeals to criteria of "Ideal Text." Good
writing is sharp, active, and interesting, and is accomplished by
choosing the "right word." Students leave Ms. Glass's class
today with response to their writing and a directive: to revise

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their focus statements by choosing the right word that will make their sentence active and interesting; to revise, in other words, in order to bring their writing into line with the criteria of "Ideal Text."

Summary and Discussion

Although these teachers have different teaching approaches, approaches which are revealed in the differences in preference organization, they are similar in several ways. Both teachers collaborate with their students: Mr. Peterson collaborates with them as they write; Ms. Glass collaborates with them as they respond to the writing of others.

Whereas Mr. Peterson sets up his lesson so that he can model composing processes as he guides students in acting on the response they receive, Ms. Glass sets up her class so that she can get her students to practice responding. The content of the segment is not motivated by her response to their drafts before the class. Rather, she has the students display their writing and initiates response episodes, on the spot, in class. Her hope is that by practicing responding to each other, the students will learn better to respond to their own writing. Ms. Glass wants the students to write independently; she does not want to take over their writing. She provides scaffolding in the form of classroom activities that will help them produce independently. In these ways, she is unlike Mr. Peterson who writes collaboratively with his students, all the while modeling his composing process for them and providing, through collaborative writing, the scaffolding he thinks they need to improve their

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writing. In both classrooms, when teacher and student collaborate successfully, students give preferred responses. And the tri-partite turn taking system breaks down. Further, the teacher takes on a role more equal to the students' and gives the students some authority during the writing/response process. The students are led to believe that their opinions and ideas are valid.

In the segments analyzed here, only Ms. Glass asks traditional exam-questions and she does so to review past material, which may well have evolved from collaborative problem-solving which was not marked by exam-questions. In both classrooms, during problem-solving, the teachers set up a frame within which the students can respond. In Mr. Peterson's class, there are many different specific sentences that the students could suggest which would accomplish the goal of making the piece of writing more exciting. In Ms. Glass's class, there are many valid responses.

Both teachers focus their lessons much like the photographer sets the focus on the camera before taking a picture. As the teachers move from point to point, they continually adjust the width of the lens opening. She too sets up frames within which there are multiple, individual "good" ways to perform. At one point, she responds to her students, "I don't have one answer. How many students are there in here? 33. Then there are 33 different answers, all good." When Ms. Glass uses an analogy, she defines the term. Peterson uses the term and expects the students to understand, that is leads them to understand. The students show more confusion than in Ms. Glass's class, but Mr.

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Peterson listens to his students so well that he eventually clears up the confusion through careful scaffolding. Mr. Peterson's discussions are much like those scaffolding dialogues that occur between young children and their caretakers during oral language acquisition (Ninio & Bruner, 1978).

Although both teachers have definite points to get across, they communicate them by setting up the type of problem-solving activity Heath alluded to in her suggestions about what is needed in classroom talk. And then they collaborate with their students, in a kind of scaffolding dialogue, to solve the problems that have been posed. When a question is asked, or rather when a problem is posed, there is not one right answer or solution. Instead, there are many ways to answer correctly; and each individual might have a different response. This is not to argue that there are no wrong answers. Indeed there are. Rather, the answers fit into a "frame" of right answers, not into a single "slot." In Mr. Peterson's classroom, he wants the students to come up with specific details to add to a piece of writing; there are many specific details that he in fact accepts to fill the frame. In Ms. Glass's class, she lets the students select, from the list on the board, which topic sentences to respond to. Then she and the students work together to come to consensus on both evaluation and grounds for evaluation of the sentence the student has selected to discuss. Both teachers seem to maintain control over the response event through the way they orient the students. The teachers constantly adjust the focus of the teaching lens to create just the right picture for their

students.

At this point it is important to evaluate the analysis system presented here. What advantages does it present over structural analyses used to date in studying classroom language? What short-comings does it have? What further steps are necessary in refining the system?

This analysis system arose from our sensitivity to the need to describe the pedagogical activities engaged in in classrooms in an educationally valid way. To this end, we attempted here to look at both the content and the structure of classroom teaching and learning events. We posed as elements essential to understanding the events (1) the activity agenda of the teacher at the time of the lesson, (2) the background of values and assumptions about the academic domain, in this case writing, that inform the participants in the lesson, and (3) the structure of interaction during the lesson.

Underlying this system of analysis is a more complex notion of a lesson than mere structural accounts would allow us to adequately portray. Within such a system, the locating of the activity agenda (as a problem space or task), the values and pedagogical agendas behind acceptable solutions, and the social interactional patterns are built in to the lesson-as-joint-problem-solving. We watch the problem-solving unfold, and can begin to ask questions about the importance of such interactions for what is learned in schools.

For instance, we can see how student contributions function in a lesson, and look critically at the type of content that a particular teacher values. By looking at the content of the

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discourse, we can see the cognitive strategies being used and, as with Ms. Glass and Mr. Peterson, modeled for the class. We can see how the curriculum gets realized in various classrooms, and hopefully move closer to the goal of understanding the cognitive effects of classroom discourse.

By looking at classroom discourse as a problem-solving interaction, we see teacher questions functioning to pose problems and delimit the search for solutions, not simply to test student knowledge. The orientation to the problem is accomplished interactively with the help of the students, as teachers adjust and modify their understandings of the problem. The type of problem posed by the teacher presupposes the type of solution required, and we have seen how the width of the frame on the problem given by that orientation can vary. Further refining of this system may reveal Gal'perin's three-way distinction between types of orientations to problems useful here. Perhaps it is precisely the width of the frame that makes a given problem solution one of trial-and-error, following procedures, or thinking about thinking processes (meta-cognition).

The teacher's role, as we have seen it in these two segments of classroom lessons, is to set up the problems to be solved. We have also seen how teachers guide their students to valued solutions, in part through their role as filters on the classroom talk. They position and adjust the lens to focus student attention on the problem and its solution, and filter out "noise" on the part of the students that does not contribute to that focus. Through uptake, they operate on student contributions to

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move the class toward a solution to the problem they have posed.

By not forcing teacher-student interaction into a tri-partite I-R-E sequence, we can see that student replies that receive a positive evaluation, in Mehan's sense, and those that actually figure in the solution (preferred, as it is used in this analysis) are not necessarily the same. Student replies that are "evaluated" positively can be missing from the problem solution. Similarly, student replies that receive uptake can nevertheless receive overtly negative evaluations as well. There is thus no neat one-to-one correspondence between uptake into the solution, as we have described it, and the type of positive evaluations seen by Mehan. Evaluations themselves play a very limited role in the discourse we have analyzed here.

Further work needs to be done in refining this system, particularly to make it sensitive to finer distinctions in the process of joint problem-solving. By developing a system for incorporating discourse structure and the teachers' agendas for both the task at hand and for student learning in general, we hope to have moved closer to answering the question as to how the problem frame affects student learning in particular classrooms and domains of knowledge.

We began this study by choosing to observe successful teachers of writing. We find, in the discourse in their two classrooms, interactional patterns at variance with those described to date. We observe less of a rigid, teacher-controlled tri-partite turn-taking system, and more authentic collaborative problem-solving.

When these teachers described to us their goals for their

students' learning, above all, just like the teachers' in the National Survey, they were dedicated to teaching their students to think. Indeed as the results of the analysis in Chapter IV show, both focus pedagogically on the cognitive. Perhaps the discourse patterns we observed in their classrooms are designed precisely with that primary goal in mind--by thinking collaboratively in class in order to solve teacher-posed problems, these students gain exposure to, and engage in, the types of thinking the teachers hope they will be able to use independently in the future.

<u>Figures</u> <u>in</u> <u>Chapter</u> <u>VI</u>

<u>Figure</u> Captions

<u>Figure</u> <u>6.1</u>.   Teacher Filtered Response: Mr. Peterson, Uptake.

<u>Figure</u> <u>6.2</u>.   Teacher Filtered Response: Mr. Peterson, No Uptake.

<u>Figure</u> <u>6.3</u>.   Teacher Filtered Response: Mr. Peterson, Delayed Uptake.

<u>Figure</u> <u>6.4</u>.   Teacher Filtered Response: Ms. Glass, Uptake.

<u>Figure</u> <u>6.5</u>.   Teacher Filtered Response: Ms. Glass, Uptake.

<u>Figure</u> <u>6.6</u>.   Teacher Filtered Response: Ms. Glass, No Uptake.

r - "The friends she in-
vites are all presi-
dents of the Rick
Springfield
fan clubs"
(10a)
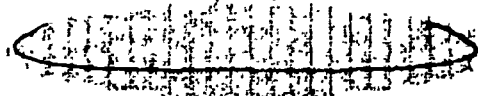
 Teacher/Filter

R-"She
invites
her friend who
is president of
the Rick Springfield
fanclub." (11c) [on board]

FIGURE 6.1 - UPTAKE

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r - "The secretary."
(12b)
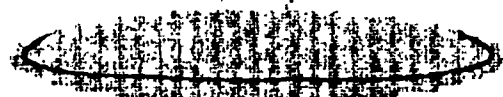
Teacher/Filter (R)

FIGURE 6.2 - NO UPTAKE

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'r - "Members of her
high school alumni
association."
(15b)

 Teacher/Filter

R - "An
old high
school friend."
(17a) (18a)

[on board]

FIGURE 6.3 - UPTAKE

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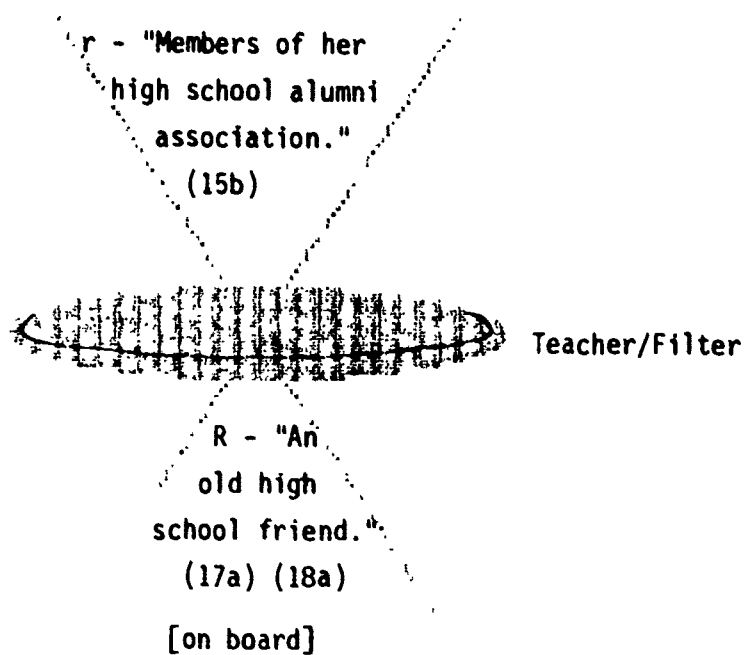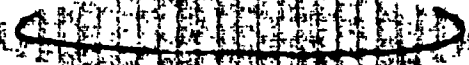
r - "It has some   r - "It gives you
   opinion to it."   a picture."
        (13b)   (13b)

Teacher/Filter

R - "..there's
more opinion in
it.. it's made a
judgement.. it's loaded
Tacky is loaded." (13c)

FIGURE 6.4 - UPTAKE

r - "Create a
friendly atmos-
phere."

(28b)

Teacher/Filter

R - "Creates
a friendly
atmosphere." (28c)

FIGURE 6.5 - UPTAKE

r - "Kill it."
(32b)

r - "Kill the writer."
(32c)

Teacher/Filter

R - "We're going to talk friendly to the writer." (32c)
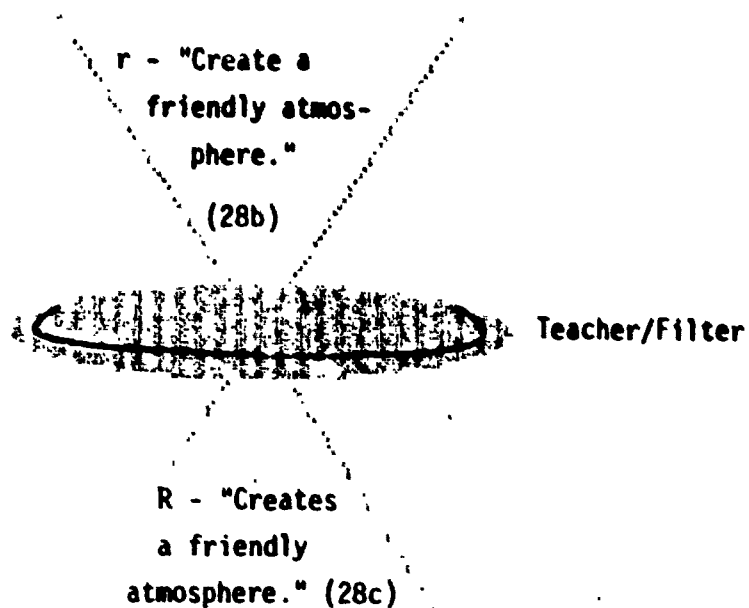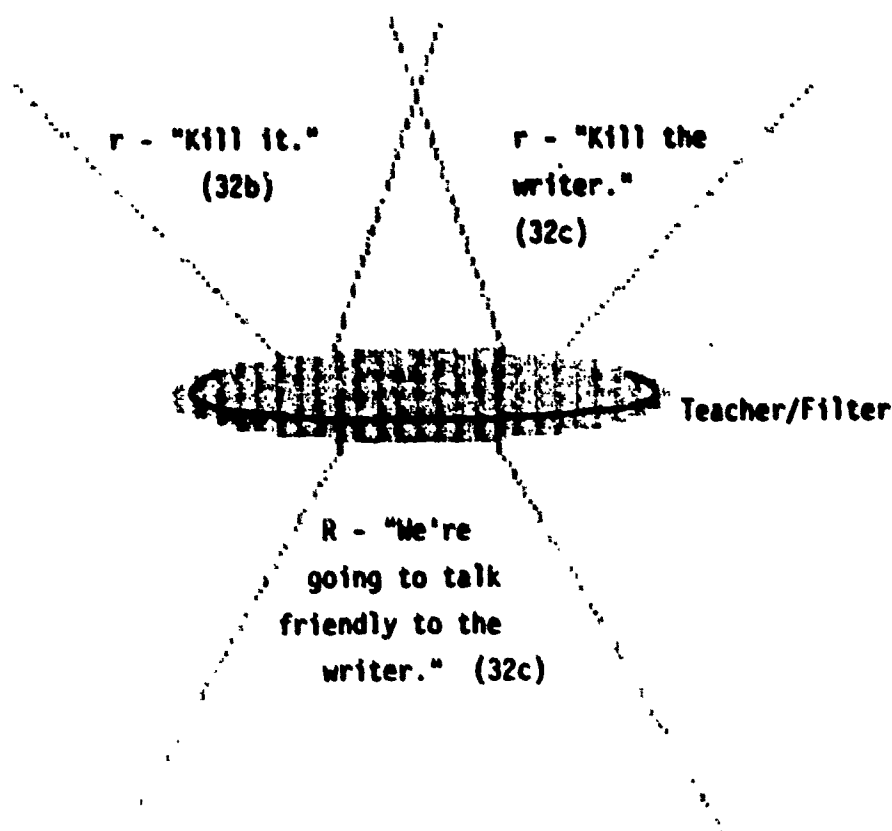
FIGURE 6.6 - NO UPTAKE

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CHAPTER VII--Written Response: A Contextualized Look

Introduction

Written response has received a lot of attention among researchers, partly because it is the traditional response mode (historically, as recently as 1963 the CEEB set forth the "ideal reading" of student writing to be one in which the teacher marked all "formal errors" on every paper and in addition wrote on them a "constructive" and "specific" detailed comment) and partly because a niggling fear has lurked behind that tradition that few students pay any attention to what teachers write on their papers, looking rather for the grade at the end before tossing them aside or into the trash. And as Searle and Dillon (1983) report, written comments remain the dominant mode of classroom response. In fact, the comments that teachers make on student papers often serve the teacher in justifying that grade rather than the students in developing their writing skills (Sommers, 1982). Yet writing comments on a student's paper allows feedback a permanency and transportability not otherwise possible, and gives students the opportunity to re-read the comments whenever they want (in part, this is Hirsch's [1977] argument in favor of teachers providing feedback in the form of written comments on papers).

Understanding, among other things, the pedagogical hazards of letting their students' papers, along with their reactions to them, keep idle company with kleenex wads and stale chewing gum, teachers and researners have investigated ways that both supplement such response--teacher-student conferences, for

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example--and improve it. Improvements include such practices as integrating written response into process-oriented classrooms, where it has been shown to be quite valuable (see, for example, Beach's [1979] study on the effects of between-draft response on revision, or Hillocks' [1982] look at the efficacy of written response that occurs in conjunction with other classroom activity). Improvements also reflect considerations such as Lees's (1979) for whether particular teacher comments place the burden of re-writing decisions (again, the assumption is of a process orientation) on the student or on the teacher; or Butler's (1980) concern that the "squiggles" that carry meaning for the teacher often carry none for the student; or Sommers' (1982) outcry about comments that can be "interchanged, rubber-stamped, from text to text" (p. 152); or Hahn's (1981) discovery that students often feel comments to reflect their teachers' confused readings rather than their own confused writings and so discount their value.

Through studies such as these, we have gained valuable insights about written response to student writing. Yet, as we mentioned earlier, much research on response methods, including written response, has tended to isolate response from most, if not all, of the learning environment in which it functions. Written response is particularly subject to such isolated analysis as it is easy and, for some purposes practical and desirable, to collect large samples of student writing complete with teacher comments and leave the teacher, the students, and the classroom behind. When one looks at written comments with this limiting lens, however, their meanings must be made and

their value must be judged almost entirely by the researcher in the laboratory. But a new perspective must be taken if one regards meaning and value as emerging not from the researcher but from the student to whom the comments are addressed, as he or she participates in a classroom that grounds these comments in daily learning activity. Then written response, like response that occurs in the conference or peer group or classroom lesson, can be seen as a response episode; as Chapter IV shows, response episodes occur in coordination with one another. We move, then, from regarding written response per se, and seeing it as "the good kind" or "the bad kind," to looking at written response episodes, and determining them successful or unsuccessful from the students' point of view.

What constitutes a successful episode? As we saw in Chapter VI, preferred student replies to teacher orientations were those that moved the lesson forward toward a desired end. In the case of student writing, the desired end is a piece that meets the criteria that, optimally, both student and teacher can share for "good" form and content, the criteria reflecting both the teacher's and the students' notions of "Ideal Text" or "Ideal Process" (see Chapter V).

A successful response episode moves the student's writing toward such a desired end. The teacher's written comment, then, serves as an "Uptake" (see Chapter VI) that either explicitly or implicitly moves the student to change or revise or rethink his or her writing, or, in the case of positive comments ("good introduction"), encourages the same writing in subsequent drafts

or assignments. The "Reply" is made by the student--who either "gets" the teacher's comment or doesn't--and this student reply is (at least potentially) embodied in the re-write.

It is valuable for the metaphor it provides to consider whether teacher-written comments fit into Mehan's I-R-E structure either as Initiations, prompting student response in the form, ultimately, of a revised way of thinking about some aspect of one's writing, or as Evaluations, assessments of the student's performance on the draft the comments appear on. What we find, however, is that these two slots in the I-R-E structure are easily--and, we think, inevitably-- conflated, as a comment, like the Uptake in classroom talk, usually seems to initiate problem-solving, while at the same time indicating whether what the writer has produced is acceptable. Furthermore, no matter what the teacher's intentions, a comment is not always read by the student as "initiation" or "evaluation"--that reading depends on the context in which it occurs.

The I-R-E metaphor, then, does not really hold for these response episodes. For this analysis, we will continue to allude to teacher Uptake which points the writer toward desired ends. It is clear that successful written response episodes depend on a student's complete understanding of the teacher's comments. Students must understand them on a semantic level, knowing, for example, that "agr" stands for "agreement," and they must understand them on a pragmatic level; that is, they must understand the teacher's reason for writing them, figuring out, to use the same example, what "agreement" has to do with a particular paper and a writing or re-writing of it.

What we present here, then, is a look at the written comments that students receive, both on their in-process drafts and on their final versions, focusing partly on the comments themselves, but seeing them through the eyes of the students, that is, in terms of what they do and do not understand about them. We also consider how the context of the classroom can fill out their meaning.

Methods and Procedures

Subjects

We selected two of our focal students from each class for this analysis, one who had problems writing toward "desired ends," and one who had few such problems. In Mr. Peterson's class, we selected Rhonda and Lisa and in Ms. Glass's class Derek and Julie. These were the students within each category and within each class who, in their interviews, provided the most revealing comments about their understanding of their teachers' responses.

Data Sources

In order to understand how these students interacted with the teacher's written comments, we used three data sources: (1) the students' writing, both in-process drafts and final versions, and the teacher's comments on it; 1 (2) the students' second interviews with us after the semester was over, during which we asked them explicitly about their understanding of specific written comments on their papers; and (3) the rest of the classroom data that documented their daily interactions with the teacher.

In regard to classroom data, when understanding the students' interactions with the written comments, it was also important to consider "Ideal Text" or "Ideal Process," that is, to see whether written comments reflected the "desired ends" that had both implicitly and explicitly emerged in the classroom. To what extent the student assimilates the teacher's "Ideal Text," and to what extent it is in conflict with the student's own "Ideal Text," should influence, in some way, how the student is able to interact with the written comment.

Selection of Comments for Analysis

For each student, we selected a range of typical but important written comments to discuss as response episodes. When possible, we looked at "editing" comments, those teacher additions, deletions, or substitutions that changed the student's text. These reflect what some would call the teacher's "appropriation" of the student's writing (e.g., Michaels, 1985; Tannen, 1982). We wanted to see how different kinds of students interacted with such comments, hoping to gain insight about their efficacy by regarding them in the student's context for learning and not as isolated marks on paper.

We also looked at comments about grammar or usage that labeled the problem but did not edit or correct it. We wanted to find out how different students would interact with these often maligned markings (cf. Butler's [1980] argument for basic writers, that such esoteric marks tend to be understood only by the teacher; and consider the proliferation of handbooks and textbooks that devote pages to the deciphering and assimilation of "p" and "ww" and "awk"). We wanted to see on what level

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different students would be able to make use of them, toward what writing ends these students would be oriented.

And finally we looked at comments that addressed <u>content</u> without editing or correcting it. "Content" is generally given high ratings as a value underlying teacher response (see, for example, Freedman [1979]; Harris [1977]; Siegel, [1982]), and we wanted to see how our different students interacted with comments on this valued response target.

We look first at Mr. Peterson's students, then at Ms. Glass's.

Results

Mr. Peterson's Class

Mr. Peterson's students were given the assignment to write about someone they knew. As we explained in Chapter II, this assignment entailed first writing an anecdote about the person, then adding to the anecdote enough other information to create a full character sketch. The students produced a rough and final version of the anecdote as well as of the character sketch. On each version, Mr. Peterson gave them written comments. In addition, he conferred about the comments he wrote with each student, one-to-one, usually in formally arranged conferences during class, but sometimes in informal conversation.

<u>Rhonda</u>. Rhonda, energetic and friendly, contributes a lot to class discussion when the topic is something she is "expert" about--rock music, for example, or the character traits of popular movie stars. She also contributes insightfully to on-the-spot analyses of sample writing when the class discusses

that. The problem is that she is not always up on class assignments, and so she cannot contribute as fully as she might like all the time. To get around this, Rhonda often uses her skills in picking up on what other students are saying, and she can sometimes "fudge" her way through a discussion by taking cues from other participants and appearing as if she knows what she is talking about. She also has a habit of having ready excuses for not bringing papers to class on time, something which happens often. Once, for example, Rhonda tells Mr. Peterson that her locker partner has borrowed some binder paper and grabbed the assignment along with the paper. For the character sketch assignment sequence, Rhonda always seems to be out of synch with Mr. Peterson's due dates. So, at the time the rest of the class confers with him about the final drafts of their anecdotes and begins to work on the rough drafts of their full character sketches, Rhonda has not yet conferred with him on the rough draft of her anecdote, and has not written the final draft. Yet Rhonda can write good narrative, and her anecdote revision, when she finally does write it, is an improvement, overall, over her much less detailed rough draft.

For her anecdote, Rhonda writes about her handsome friend Dominic, who likes to pull pranks and make people laugh. She tries to convey his CRAZY SENSE OF HUMOR as he talks his cousin Kevin into getting a haircut, an event that turns out to be a disaster.

Rhonda writes on her first draft of her anecdote:

1. DOMINIC'S DAD HAD FINISHED CUTTING HIS HAIR AND ASKED

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> KEVIN IF HE WANTED HIS HAIR CUT TOO. KEVIN REPLIED NO,
> BUT ENDED UP GETTING HIS HAIR CUT ANYWAY. BECAUSE
> DOMINIC TALKED HIM INTO IT. DOMINIC HAS A WAY OF
> GETTING PEOPLE TO DO THINGS THEY DON'T WANT TO DO. [2]

Mr. Peterson circles the passage above and writes in the margin:
"I need to know just how he did this. What did he say? Reproduce
the dialogue." Later in the anecdote, when Rhonda says that
unlike Kevin's, Dominic's hair LOOKS VERY GOOD, Mr. Peterson
comments, "Give me a picture."

Rhonda tells us in our interview that these remarks helped
her, "because there were points I could express more," that is,
they were points that she could develop with more description.
When asked what Mr. Peterson was looking for, she answers, "More
detail, mainly." This written comment seems to touch in Rhonda a
notion of "Ideal Text" in common with Mr. Peterson's. Thus it
can propel her toward a mutually (though tacitly) agreed-upon
desired outcome. His comment acts as a successful Request for
Reply which elicits the Preferred Reply in a subsequent revision.
The response episode is successful, as her revised (final draft)
anecdote shows:

> 2. DOMINIC'S DAD HAD FINISHED CUTTING BOTH DOMINIC'S AND
>   TERRENCES HAIR AND ASKED KEVIN IF HE'D LIKE HIS HAIR CUT
>   ALSO. KEVIN REPLIED NO. DOMINIC WAS IN ONE OF HIS
>   "PRANKING" MOODS, AND THOUGHT TO HIMSELF ABOUT MAKING
>   KEVIN CUT HIS HAIR. "BUT HOW COULD I DO IT?" DOMINIC
>   ASKED HIMSELF, GETTING A SMALL LIGHT BULB ABOVE HIS
>   HEAD. DOMINIC HAS A WAY OF GETTING PEOPLE TO DO THINGS
>   THEY DON'T WANT TO BY SIMPLY TALKING THEM INTO IT..."GET

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IT CUT. IT'LL BE LIVE, MAN! YOU SAID BEFORE YOU WANTED

CUT, REMEMBER? MY DAD CAN DO IT!" SAID DOMINIC WITH AN

EVIL SMURK ON HIS FACE.

Mr. Peterson's comments reflect his needs as a reader. They also
reflect the "Ideal Text" that emerged in the classroom, to "use
specific descriptions." Mr. Peterson neither "appropriates"
Rhonda's text with his comment on (1) nor asks her to do
something that she has no procedures for changing. He touches
a responsive chord, and Rhonda gives him more detail. The angle
of the classroom lens is set wide--Mr. Peterson is simply asking
for more and not prescribing specifically what--so Rhonda's
chances of being successful are good as she has room to maneuver
within the wide angle. Almost any conversation between Dominic
and Kevin, for example, will bring desired results and reflect
Rhonda's "expressing more." In fact, the second draft of this
anecdote is filled with such dialogue and description. Mr.
Peterson's comment, in engendering a successful interaction, has
transferred to targets throughout Rhonda's text.

In contrast, the comments that label grammatical errors or
edit Rhonda's text are unsuccessful. Look, for example, at (3)
from the final draft of Rhonda's anecdote:

3. DOMINIC HAS A WAY OF GETTING PEOPLE TO DO THINGS THEY

DON'T WANT TO DO BY SIMPLY TALKING THEM INTO IT.

Mr. Peterson circles THINGS and IT, and writes "agr" in the
margin. Unfortunately, the "agr" is quite a scribble. In our
interview, Rhonda cannot decipher it, and our records do not
indicate that she and Mr. Peterson ever conferred about the
comment to clear it   Not only can she not decipher the "a-g-

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r" but she also seems not to know that the mark refers to the circled THINGS and IT in her text. This notation does not strike familiar chords for her. Even when we tell her that the scribble says "a-g-r" for agreement, she fails to perceive any problem in her writing and appears not to "get" the remark at all.

At least three factors seem to be involved in Rhonda's difficulty here. One, "agreement" may as well be an alien concept to Rhonda and "agr" a foreign word; two, Rhonda does not recognize a problem in her writing; and, three, IT may in fact refer to DO THINGS THEY DON'T WANT TO, a singular concept for which IT is, if not the clearest reference, at least the consistent one in terms of number. Rhonda's sentence, if regarded as ambiguous, does not then merit the comment "agr," and maybe Mr. Peterson has misunderstood Rhonda.

Unlike the comments made to (1), the frame for the comments to (3) is narrow, serving to want from the writer a single right answer about which not incidentally, no explicit "Ideal Text" emerged in the classroom--that is, we observed no lesson or class time on pronoun agreement, although such a lesson could have taken place before our observations began. The writer not only does not have the "answer"; she also appears to have had no previous instruction by Mr. Peterson that could lead her to one. It is also important to remember that for Rhonda, circumstances in the class were such that she missed her chances to confer with Mr. Peterson about his comments since she did not complete her writing on schedule.

The next written comment, an editing comment, illustrates

her problem with these types of comments most clearly. On the
rough draft of Rhonda's anecdote, she writes the following:

   4.   IT WASN'T VERY HARD FOR DOMINIC TO TALK KEVIN INTO IT
        FOR THE FACT THAT KEVIN HAS THIS WILD DESIRE TO BE LIKE
        DOMINIC BECAUSE DOMINIC HAS A WAY WITH THE LADIES.

Mr. Peterson crosses out FOR THE FACT THAT and writes in
"because." He then writes "as" above Rhonda's BECAUSE. Rhonda
remembers this comment when we interview her and brings it up
even before she has her paper in front of her to look at and
before we have mentioned it. She remembers Mr. Peterson's
changing "because" to "as": "He just misunderstood the whole
comment and the reason why I put it," Rhonda tells us. What she
remembers is that her word choice was perfectly good in conveying
her meaning and his was not. This rewording or editing does not
touch anything in Rhonda's "ear," and Rhonda never knows either
what Mr. Peterson is doing or why he is doing it. When the
paper is finally in front of her and we address that comment
again, she repeats, "I didn't get it [his comment]...I was saying
the reason why he has this wild desire to be like Dominic is
because Dominic has a way with the ladies and he [Mr. Peterson]
kind of misunderstood that."

   What Rhonda remembers from this comment, then, has nothing
to do with Mr. Peterson's modeling good style or form. She has
no sense of "Ideal Text" that indicates that "for the fact that"
is wordy and that "as" is fairly interchangeable with "because."
We never heard these points raised in class. She has difficulty
fathoming Mr. Peterson's purposes. Her problem becomes clear to
us when she focuses her complaint not on the whole correction but

on the spot where Mr. Peterson has changed "because" to "as."
She appears not to see that, since he has changed "for the fact
that" to "because," he has made the second change to avoid
repetition. The upshot is that Rhonda feels that Mr. Peterson's
purposes are served, but hers are not. As far as Rhonda is
concerned, he has appropriated her text.

In truth, Mr. Peterson has not changed any meaning and has
not misunderstood her. But for Rhonda, the written comment
serves at once as a provocative offering of the unknown and a
negative evaluation of her work. For this student no context for
understanding this comment comes to her aid.

Interestingly, even when Rhonda thoroughly understands Mr.
Peterson's editing comments, she balks at them; Mr. Peterson's
way may be right, but so is hers. One such comment occurs in the
following section of the final draft of her anecdote:

    5. KEVIN RUNS HIS FINGERS OVER WHAT APPEARS TO HIM
        TO BE WAVES...

Mr. Peterson crosses out APPEARS and writes in "feels." When we
ask Rhonda about this comment, she admits that since Kevin runs
his fingers through his hair, "it maybe should be 'feels',"
acknowledging, implicitly, the correctness of this semantic
consistency. Yet when we ask her what she would do if given the
opportunity to rewrite the passage, she says, "I'd stick to my
way. When I like my things, I stick to them."

Rhonda's interactions with Mr. Peterson's comments are
complex, reflecting a mismatch of "desired ends" and a classroom
context where misunderstandings and conflicting cycles for

writing to due dates occur regularly for her. In this regard, it is instructive to look at a brief conversation Rhonda and Mr. Peterson have in class the day he returns to her classmates final drafts of the character sketch. Mr. Peterson approaches Rhonda before class begins and asks:

T: Did you ever get a grade on your anecdote?

Rhonda: The first one?

T: Yeah, right.

Rhonda: No, you put a "see me" on it.

T: OK. Well, I'm gonna grade this [the paper he is
      holding] as if it were your anecdote. 'Cause that's what
      it is, an anecdote. You tell us one story, right?

(Rhonda nods. She does not look too pleased.)

T: So I'm gonna give you a good grade on it as an anecdote.
      I think I'll give you an 'A' as an anecdote.

Rhonda: OK.

T: But that still leaves you with another paper to write
      /What?/ Now you can choose--you understand the
      difference between what you did here and what--see,
      everything relied on that one story.

Rhonda: OK. OK. Now I'm supposed to write like a, just a
      thing on the person right?

T: You're supposed to deal with like two or three qualities
      of the person.

Rhonda: Oh. That's what I thought we did with these
      [indicating the paper that he is holding].

      (At this point, another student, who has been listening,
      interrupts and says something about this character

sketch being like what they wrote as a group on Mr. and

Mrs. Hubble from Great Expectations.

T: (still in response to Rhonda): No. No.

Rhonda: OK

T: OK. Now this, as an anecdote, is the best thing you've
written. (He hands the paper to Rhonda and moves on to
another student.)

Rhonda is clearly mixed up about the assignment, and Mr.
Peterson takes what Rhonda intended as a bona fide character
sketch for the second draft of her anecdote. It is true, then,
that Mr. Peterson "misunderstands" Rhonda's intentions: in this
case it is his interpretation of the assignment against hers; in
the case of his comments on her paper, it may also come down to
his version of her intentions against hers, at least in Rhonda's
eyes.

In fact, Rhonda's appetite for writing any more papers for
Mr. Peterson pretty much leaves after he returns this second
draft of her anecdote. She never writes a draft of the
character sketch and hands in few subsequent papers. Not
surprisingly, when we ask her what method of getting feedback in
her writing she finds most helpful, she says that getting
opinions and comments from friends is best. "Your friends will
be honest," she says, adding that it's better to get different
opinions, and "if there are lots of the same comments (that is, a
consensus), that helps." She interacts poorly with Mr. Peterson
alone. He does not "understand" her writing like her friends do.
And conferences, which she often misses because she has not

completed her writing, cannot enrich the written comments. The fact that her final draft anecdote receives an 'A' does not seem to change the last response episodes into success.

Lisa. Lisa, a high-achieving student, also contributes a lot to class discussions, but she comes to class prepared, always having done the reading and writing, sometimes even before an assignment is due. Perhaps the best insight into the type of student role she assumes comes from an early interview that we have with her when she tells us that her writing has changed over the course of the semester because she has learned to "write for other people." When we ask her to explain what she means by that, she says, "They're going to grade it. They're going to read it. You know. You're doing it because they want you to. So it's for other people." It is not surprising that Lisa has learned how to please Mr. Peterson, nor that she gets good grades. Lisa, recall, is the student in Chapter VI who, in responding to a request from Mr. Peterson in a class discussion, says, "Can I read it? I did it the way you wanted me to." Lisa is very much aware of Mr. Peterson's wants, and it is partly this awareness that makes her a successful student. Lisa provides a telling contrast to Rhonda; she equates pleasing the teacher with learning and she also equates good grades with learning. So for her, when she learns to "write for other people," that is for the teacher, whom she trusts, she is learning to write better.

Lisa's paper is about Sister Carolyn-Marie, her eighth grade teacher. In her anecdote, Lisa depicts a few moments from a memorable day in eighth grade when Sister Carolyn displays one of her characteristic mood shifts. First she loses her temper,

SNAPPING AT A BOY WHO HAD TURNED SIDEWAYS IN HIS SEAT: "RIGHT NOW
YOU DESERVE AN F IN CONDUCT," SHE SCREECHED AT THE TOP OF HER
LUNGS. And then she apologizes for being so irritable, realizing
WHAT A FOOL SHE HAD JUST MADE OF HERSELF. Lisa writes two drafts
of the anecdote, a rough and a final. Her full character sketch
shows more of the many sides of Sister Carolyn.

We begin by looking at editing comments that Mr. Peterson
writes for Lisa on the final version of her character sketch.
Her interactions with Mr. Peterson's editing are markedly
different from Rhonda's. On the final draft of Lisa's full
character sketch, for example, she writes:

5.   HAVING TO GUESS HER EVERY MOOD AND WHAT TO SAY AROUND
     HER FROM TIME TO TIME GOT TIRSOME AND TEDIOUS.

Mr. Peterson crosses out HAVING and writes in "We had." He
crosses out the second TIME and writes "another, and this." His
changes yield "We had to guess her every mood and what to say
around her from time to another [sic] and this got tirsome..."
Mr. Peterson does not correct the spelling of "tirsome." Also,
Mr. Peterson's "this" Lisa reads as "thus," an easy
interpretation because of his unclear handwriting. We assume he
meant "this" because "thus" would render a serious change in
meaning (and logic).

When we ask Lisa what she thinks of this rewording--and to
try to recall what she thought when she first saw it--she tells
us that Mr. Peterson's version sounds "more polished," more like
a high school student writing than a middle school student,
especially (ironically) the "thus." Lisa accepts whatever he

says, without question, uncritically.

Lisa tells us that some students mind it when Mr. Peterson changes their wording, but she doesn't because Mr. Peterson "has more experience and he probably knows what he's doing." She tells us that once, when her group wrote a collaborative piece, Mr. Peterson changed the wording and another student got "really upset." Lisa thought that "she [the other student] was making too much fuss over it. Mr. Peterson came around and said, 'I wouldn't steer you wrong. I think this honestly sounds better.'" Lisa's recollection of the incident in class and her feelings about teacher editing indicate the student-teacher relationship she is willing to establish with Mr. Peterson that allows her to interact with his comments in a way that those who object to such comments cannot. Because of this willingness, she can engage with her interpretation of his rewording and is sympathetic to whatever she thinks he says is "Ideal Text." Whether or not editing Lisa's prose will have a genuine salutary effect on her writing can probably be assessed only by taking a long-term look at a number of such events and the papers she produces. We do not have enough information to know whether her non-critical stance keeps her from learning. Again, for these comments, we find no reference in the classroom.

We now turn to another kind of comment, the labeling of a grammatical problem. In the rough draft of her anecdote, Lisa switches verb tense:

6. MY EIGHTH GRADE TEACHER, SISTER CAROLYN MARIE, WAS THE MOODIEST PERSON I HAVE EVER KNOWN. ONE MINUTE SHE CAN HAVE A GRIN STRETCHING FROM EAR TO EAR...

Mr. Peterson circles WAS and CAN and draws a line from one to the other. In the margin he writes "tense." (In addition, he underlines STRETCHING FROM EAR TO EAR and in the margin writes, "Another way to say this?")

We ask Lisa about the circled words. She has no trouble recognizing the mark as referring to her switching verb tenses. It is important to keep in mind a remark Lisa made earlier to us indicating that one of the things she tries to remember when she writes is tenses, because, as she says, she "jumps all over the place." It's also important that she tells us that Mr. Peterson has more experience than his students and "knows what he is doing." Mr. Peterson's comments about verb tense touch upon Lisa's sense of both herself as a writer and of Mr. Peterson as a thorough and knowing authority. Also, Mr. Peterson has spent time in classroom lessons on keeping "consistency of tenses." (Recall that many of his students, like Lisa, are non-native speakers of English, mostly Chinese). This grammatical notation, then, means something to Lisa in a way that "agr" -- or even "agreement" -- could not mean anything to Rhonda.

Lisa's writing does not immediately benefit from Mr. Peterson's comment about tense, for the same reason that tense shift occurs on the final draft of her anecdote, and Mr. Peterson marks it the same way as he had earlier. (This time he also crosses off FROM EAR TO EAR, and marks a new verb [DIVERSIFY] as "ww" -- wrong word.)

In her interview, Lisa says that for this second draft she

"forgot" to change the verbs. Of note, though, is that the
two drafts actually differ:

Rough: MY EIGHTH GRADE TEACHER, SISTER CAROLYN MARIE, WAS
THE MOODIEST PERSON I HAVE EVER KNOWN. ONE MINUTE SHE
CAN HAVE A GRIN STRETCHING FROM EAR TO EAR AND THEN THE
VERY NEXT MINUTE THAT GRIN CAN TURN INTO A NASTY SNARL.

Final: MY EIGHTH GRADE TEACHER, SISTER CAROLYN MARIE, WAS
THE MOODIEST PERSON I HAVE EVERY BEEN ACQUAINTED WITH. ONE
MINUTE SHE CAN BE GRINNING FROM EAR TO EAR, THEN THE VERY
NEXT MINUTE, THAT GRIN CAN DIVERSIFY INTO A NASTY SNARL.

While she knows on one level that her verbs "jump all over the
place," she seems to have no procedures for correcting the
problem. That is, she changes KNOWN to ACQUAINTED WITH; HAVE A
GRIN to CAN BE GRINNING; and TURN to DIVERSIFY. Now, these
changes, including the tense change to present progressive, may,
in part, also be a response to Mr. Peterson's question, "Another
way to say this?" Yet, the changes are not a satisfactory
response to Mr. Peterson's request for re-wording either, as he
edits out FROM EAR TO EAR, and marks DIVERSIFY as wrong too. So
her lexical changes, her longer and fancier words, seem to make
things worse.

Behind these verb changes may be another "Ideal Text" that
Lisa has shown herself to have adopted time after time in class
and in her writing, to wit, to "use vivid verbs." Lisa is
interacting in the best way she can with a number of Mr.
Peterson's requests and expressed ideals about verbs. It's just
not always the right way.

The most beneficial kind of comment for Lisa seems to be the same as what is beneficial for Rhonda, namely, questions and comments whose scope allows her any number of responses that involve adding text to what is already there. Look, for example, at (7) from the rough draft of Lisa's anecdote:

(7) (Sister Carolyn) ·CAME UP WITH AT LEAST A DOZEN EXCUSES . . . FOR WHAT SHE HAD JUST DISPLAYED (that is, her temper).

Mr. Peterson writes two comments about this, the first at the top of the paper, the second on Lisa's draft at the passage referred to:

Top of page: "This is on the right track. Get more into it by repeating her excuses."

In text: " This is the interesting part. What were the ex[cuses]"

For Lisa, all these comments have value, partly because, as we said before, she values Mr. Peterson's reading: "He's pretty thorough when he looks over your paper and makes notations." But the comments also move her toward a response that she has procedures for giving, namely, writing more. Her revised text, the final draft of her anecdote, illustrates the success of this response episode:

AFTER A FEW MINUTES PASSED, SR. CAROLYN REALIZED WHAT A FOOL SHE HAD JUST MADE OF HERSELF AND SAID, 'I HAVE A COLD AND REALLY DIDN'T GET ENOUGH SLEEP LAST NIGHT.' . . . SHE CAME UP WITH AT LEAST A DOZEN EXCUSES SIMILAR TO THAT TO JUSTIFY HER ACTIONS."

Lisa provides the examples that Mr. Peterson had suggested and still hangs on to the phrase "a dozen excuses," an expression

of her own that she seems to value here. She is able to incorporate his notion of "Ideal Text," in this case, "Use examples of traits and qualities of the person," and "Use specific things the person says," without giving up ownership of her original text.

Supplementing these written response episodes for Lisa are his one-to-one conferences. According to Lisa, the only reason to confer with Mr. Peterson is to have him clear up handwriting confusions. (But remember "thus.") Even Lisa's narrow view of conferences as handwriting clarification sessions admits of their being integral to the written response episode. The conference Mr. Peterson held with Lisa regarding the final draft of her anecdote lasted less than a minute. Unfortunately, we cannot say any more than that about the conference as the teacher's wireless microphone failed at that point in the taping and our records are therefore incomplete. Suffice to say here that his written comments were not without a conference supplement, and it behooves us to remember that when interpreting Lisa's reactions to them. We do not know which comments he went over with her and which he didn't.

One question that we ask Lisa, as we had Rhonda, is, "Given a choice of how to receive response or feedback to your writing, what one method would you prefer?" We then remind her of the possibilities: class discussion, teacher-student conferences, peer group discussion, peer group written response, and teacher's written comments. Lisa tells us she would choose working with the whole class, getting feedback through class discussion. She says you can get different opinions this way, honest opinions.

In her experience, the small peer group can go "overboard" in
their criticisms, and all the teacher does in conference is to
tell what he's written on your paper, which shouldn't be
necessary if you can read his writing. We find this a puzzling
statement in one respect: earlier Lisa told us that she
always revises her papers exactly according to Mr. Peterson's
written comments, yet now she ignores this response medium
altogether. However, working with the whole class, getting
feedback through class discussion, allows Lisa to show off to an
audience of peers how well she pleases Mr. Peterson, and
therefore, she may prefer this public mode of teacher-guided
response.

Ms. Glass's Class

Ms. Glass's students are given the assignment to observe,
several times, a place of their choosing, then to use the notes
they have taken to write an essay about the place. Thus the
students produce observation notes, a rough draft of their paper,
and a final draft. The rough draft they read to their peer
editing groups; Ms. Glass interacts with these groups as she goes
from one to the other in class. The final draft receives brief
written critiques from two peers--a proof-reading partner and
another reader-- before getting written comments from Ms. Glass.
Since for Ms. Glass's students, her written comments appear on a
draft that does not go through formal revision, our discussion
will focus mostly on what the students say about these comments,
as well as what they say about their peers' critiques of their
rough drafts.

Derek. Derek is an energetic youngster whose classroom

behavior some, including Ms. Glass, would call "squirrelly." He behaves slightly less maturely than the boys he likes to pal around with, talking at inappropriate times in class, for instance, without knowing how to get away with it, as they seem to. Ms. Glass reminds him quite often to be quiet, to sit down, to get to work. Once, when the chatting apparently pushes her to exasperation, she raises her voice to an uncharacteristically high volume with a "Derek!" that seems to startle everyone in the room. Derek's transgression is, in fact, shared by his conversation partner, but the other boy's behavior slips by, unheeded. Still, Derek does his work on schedule and, from what we can see, sincerely tries to understand what Ms. Glass teaches the class about writing.

The place Derek writes about is the weight room at the Y.M.C.A., a good place to go AFTER A HARD DAY OF LONG, EXHAUSTING SCHOOL. Derek's approach to this essay assignment is to do only a little work and to try to produce a good essay in spite of it. He tells us, for example, that he visited the weight room for note-taking only once. He must therefore use his too-few notes to write his paper and at the same time convince himself that his procedure for this assignment is adequate. Interestingly, when he and a classmate are reading over each other's final drafts as proof-reading partners, they both seem to have concocted much of their observations for their essays, a strategy that Derek sums up to his partner: "Yeah ... but see, like you really don't have to go to the place; you just do it by memory." In light of this remark, it is noteworthy that in

our interview with him, when we ask what his reaction is to Ms. Glass's summary comments (these appear on a critique sheet attached to the essay under the label, "Teacher Observations"), he tells us that he does not agree with any of them except one-- ". . . it sounds as if you had few notes to work from." This comment clearly hits upon the truth of a procedural fudge, which Derek can implicitly admit to us has been unsuccessful, but which he does not admit to his peer.

We look first at Derek's interactions with the comments from his peer editing group. Derek's rough draft gets a reading from his peer editing group and they write their responses to his piece on an "editing sheet." Most of his group seems to have adopted Ms. Glass's "Ideal Text" of work that "shows" rather than "tells," and they incorporate this "Ideal Text" as they write that his piece needs "showing more of the place -- describe the weights"; "how does the color of the room affect your feeling?"; "more showing instead of telling." Derek tells us that he did not use any of this feedback to write his final draft: "I liked my paper. I didn't want to change it . . . I thought that I _was_ showing." These peer comments are similar to those Mr. Peterson writes on his students' drafts. Both Rhonda and Lisa use this type of comment to good end, but Derek seems to resist them, perhaps because he distrusts his peers' assessments. Derek reveals another important piece of information for our understanding why these comments cannot serve to move him toward the teacher's -- and his peers' -- sense of a desirable paper: "I thought by telling about it that you're actually showing stuff. You're showing what it was like. So I didn't see any

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real difference [between what he wrote and what the critiques ask for]." There is a severe mismatch, then, between Derek's "Ideal" for "showing" and his readers', and, no matter the amount of consensus among readers, they cannot re-orient his "Ideal" by making the kinds of comments that assume he shares theirs.

We now turn to Ms. Glass's comments to Derek's final draft. His responses to Ms. Glass's written comments give more evidence for this problem of mismatch. Further, he articulates his stance in a way that explicitly indicates the complexity of the relationship he sees between himself and his teacher, between his writing and her responses to it: "I thought a lot of her comments were things that she thought she had to write. I mean, she says 'I don't understand this' and it makes perfect sense. I mean you'd think a person with normal intelligence would be able to understand . . . I don't see why there'd be so many comments. It [his paper] wasn't <u>that</u> bad."

His feeling that the burden of understanding is on the reader/teacher seems to contribute greatly to his reading of most of Ms. Glass's written comments, and as a consequence, the comments don't stand a chance of moving Derek toward a better understanding of good writing. Take, for example, the following:

> (8) WITH MY BACK TO THE ENTRANCE, ON MY LEFT THERE IS A
>   BEAUTIFUL PICTURE COVERING THE WHOLE WALL. IT IS OF A GREEN
>   FOREST ON A CRISP MORNING.

Ms. Glass draws a line from the first sentence to the second and writes, "Combine sentences to eliminate unnecessary words." In addition, she underlines the words OF A GREEN FOREST, and draws

an arrow connecting them to BEAUTIFUL PICTURE. Her editing
suggests a change from Derek's wording to "a beautiful picture of
a green forest," and her comment about combining sentences serves
as a metacognitive guide to the editing.

Taken together, these comments reflect an "Ideal Text" of Ms.
Glass's that has been articulated in class many times, namely,
one that reflects sentences rendered economical by having been
combined. Yet Derek doesn't quite understand what Ms. Glass is
after, and in fact brings to the passage and his reading of her
comments what he seems to have incorporated as his own "Ideal
Text," ironically, one that he likely has
taken from Ms. Glass and that seems to drive his perception of
this whole essay, as he brings it up several times in the
interview and in his peer group; specifically, his "Ideal Text"
"makes the person be there," that is, makes the reader experience
the place as if she were there herself. Derek tells us "you
can't make the person be there without saying that the picture
covers the whole wall." Derek fails completely to perceive Ms.
Glass's desired goal for a potential re-write to this passage,
and in fact misreads her intent as being at cross purposes with
another of her own often-articulated desired goals for this
assignment. It is no wonder he believes her comments to be,
merely, "things that she thought she had to write," reflecting nothing
more than mechanical teacher conduct. It is true that this
comment offers only narrow options for revision (we must speak,
actually, of potential revision, as these papers, as we mentioned,
do not ever get revised).

In contrast, we turn to a comment that seems, on a

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superficial reading, to offer a wider scope for Derek to work within, yet, perhaps not surprisingly, the comment, like the one above, leaves Derek cold. Derek writes:

> (9) THE RECENTLY CLEANED ROOM MAKES ME THINK OF CLEANING LIQUID.

Ms. Glass's comment on this is "Why? What does that smell like? Be specific." Derek tells us that he doesn't understand why he should have to explain what cleaning liquid smells like. In fact, Ms. Glass's comment asks Derek to do something he has, in a sense, already done and has no strategies for expanding on; that is, in mentioning CLEANING LIQUID, he is being, in his eyes, specific. If Ms. Glass's "Ideal Text" is, as she has mentioned in class, "to make the reader sense the essence of the place," f... Derek, that ideal is already met. For Ms. Glass, it is not. When we ask Derek if he has ever gone to Ms. Glass for clarification on her comments, he says that if he were to ask about them, "she would say, 'It's just like that'," and nothing more. He has, in other words, predetermined that the conversation with her would be a dead-end and decided that it would not be worth having. So he interacts with these written comments, creating his own scenarios of their manifestations in oral, one-to-one conversation, never to know for certain what such a conversation would yield for him.

Derek's reactions to response episodes (8) and (9) above can be contrasted with his reactions to (10) below:

> (10) THE AIR AND A PLEASANT BREEZE HIT MY BODY FROM THE FAN.

Ms. Glass labels a subject-verb agreement problem with

" agr," and also edits an "s" to the verb to make it a singular,
"hits." When we ask Derek about these marks, he does not know
what they mean. As with Rhonda, the symbol "agr" is meaningless
to him, yet he also has the editing clue to help with teasing out
the meaning, so he ponders over it and decides that it refers to
a problem about "tense." He is on track, anyway, in seeing that
it has something to do with verbs, and he tells us that he
supposes Ms. Glass's comment is "right"; it should be 'hits.'"
In fact, Ms. Glass may be wrong if one were to read AIR AND A
PLEASANT BREEZE as a plural concept, but Derek is willing to
yield here to her authority as a grammarian. He has misread the
problem, assumed, uncharacteristically, the solution to be
satisfactory, and put himself in the position of knowing less
about grammar than his teacher, none of which are ends that one
would call desirable. The response event is unsuccessful, but,
ironically, Derek is not aware of this.

When we ask Derek our question about choosing one response
method from among the many he and his classmates have
participated in in Ms. Glass's class, the one he says he prefers
is, surprisingly, having the teacher comment on papers. We probe
him on this: "In spite of your not agreeing with most of Ms.
Glass's comments?" Derek says that "maybe another teacher's"
comments would be all right, and tells us about his teacher from
the previous semester who "knew what he was talking about."
Derek needs, it appears, interactions with the teacher, but the
relationship that has evolved between himself and Ms. Glass
prevents successful interactions much of the time, and her
written comments on his work are simply fodder for a strategy

that he tells us he follows when he receives them: he looks over
all the comments, and before doing anything else asks himself
whether or not each comment is "just," that is, fair. Clearly,
to him, most of them are not.

Julie

Julie is a serious student whom we often see using the
response she gets to her writing both from peers and from Ms.
Glass to try to reshape her essays toward ends that she
understands as both reasonable and desirable. One reason that
she uses the response productively, it seems, is that she has a
refined sense of the notion of audience and of the fact that this
audience has needs that she, as a writer, must meet if her
writing is to be any good. Julie often asks questions in class,
the answers to which will steer her writing in useful, audience-
sensitive directions. It is not unusual for Ms. Glass to pick up
on these questions and respond to them at length, taking, at
times, up to ten minutes of class time, turning her answers into
small lessons embedded within the regular pedagogical agenda.
Julie, then, works productively with the teacher in generating
successful response episodes that the whole class can benefit from
listening to also. Julie does all her work on schedule and
often does more work than others in her peer groups, thereby
contributing a great deal of writing content to group
discussions. It is not unusual for her, either, to provide
"Uptake" in her peer groups, moving the other students toward,
for instance, finding ideas to write about or a focus for their
essays. Thus, she plays an active role in response episodes with

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her groups as well as when working with the whole class.

Julie's essay is about Mitchell Park, where people come for "recreation, gatherings, and picnics, for its large size and friendly atmosphere." To her rough draft, she gets mostly positive comments from her peers (written on their editing sheets), comments such as, "I think your paper is really good-- don't need too much revision (or none)"; "great description"; "great descriptions, sounds, etc. . . . " Yet Julie has definite views on such peer response. She feels that students are often just being polite when they give feedback about each other's writing and that they don't always mean what they say. The negative comments, however, she does pay attention to: For example, on one segment of her rough draft she writes:

(11) "SMACK! SMACK! SMACK! SMACK! SMACK! SMACK! BUNG!" OF THE
      TENNIS BALLS ARE CONSTANTLY COMING THROUGH THE LAUGHTER . . .

One of her peers comments, "Too many 'smacks'". (Julie tells us that she has taken this strategy of repeating one short word over and over again from hearing Ms. Glass's reading of a Tom Wolfe essay on Las Vegas in which Wolfe repeats a number of times the word "hernia," creating an ironic sound-sense of that place, (ironic of course because of the meaning of "hernia"). To her peer's ear, Julie's repetition does not succeed, and when Julie reads the comment she agrees with it. The criticized passage is omitted entirely from her final draft, and her whole strategy for presenting the tennis balls changes:

(12) I CLOSE THE TENNIS COURT GATE BEHIND ME, LEAVING THE
      WORLD OF BOUNCING TENNIS BALLS.

She tells us that she experimented with the "smacks," they did

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not work for her, and the peer comment confirmed her own sense of a weak spot in her essay. The comment works, then, because it touches Julie's own sense of what is good writing and what is not--the response episode is successful for this shared assumption.

On Julie's final draft Ms. Glass writes a number of comments, most of which Julie seems to understand and agree with. Interestingly, Ms. Glass, like Julie's peers, also writes comments such as "nice detail," "good detail," "nice picture," several times and adds a similar summary comment: "Nice paper! I really got the feeling of variety and detail!" Julie tells us that these remarks make her "really happy." And at one spot where "nice detail" appears, Julie unabashedly agrees with Ms. Glass: "I thought that was really great on my part." In contrast to her reactions to such comments by her peers, she feels at liberty with Ms. Glass's not only to accept them, but to espouse them. We have evidence in this contrast for the strong social constraints on the response episode that, for example, prevent Julie from agreeing with her peers' compliments and that even, at times, seem to spark her insistence to them that her writing is actually bad: in her peer group on rough draft day for example, she says to them, "You'll know how bad it is when you hear it." No such constraints hold when she interacts with the teacher's comments. Self-effacement may be a social norm in interacting with peers.

It is instructive to look at those comments that Julie does not understand to see how and why a student who is on the teacher's wave length, and who shares, by and large, the

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teacher's notions of "Ideal Text," can nonetheless participate in some response events that are not at all successful. Look, for example, at (13) from Julie's final draft:

> (13) SITTING AGAINST THE WORN OUT WOODEN BENCH, MY CHEEKS
> WARM UP FROM THE HEAT OF THE SUN . . .

Ms. Glass writes in the margin by this passage, "Your cheeks are 'sitting'??" She also draws an arrow from SITTING to CHEEKS. Julie has no idea why this passage presents a problem. She tells us that she thought the sentence was "pretty clear" and that a reader would know it was she who was sitting in the sun and not her cheeks. She could not see what Ms. Glass meant by her remark, and Julie's implied "Ideal Text" for semantic clarity eclipses Ms. Glass's for one devoid of structural infelicities. In fact, Julie has her own agenda for desirable sentence structure here. She tells us that at one point she was considering writing, "As I was sitting in the sun . . .," but, since she thought she had used "I" too often already, she wanted to get away from it and thus wrote her sentence the way she did. Furthermore, Ms. Glass's comment does not draw on any classroom talk, at least not on any that we were witness to, about dangling modifiers, so Julie relies on her own semantic interpretation which is based on her experience of sitting with her face--and cheeks--to the sun. But she is also employing a tacit skill with grammatical transformations. Ironically, it is just the construction that Julie avoids using that would clear up the problem, and the clause she has avoided reduces grammatically to the phrase she actually uses.

The response episode thus does not lead to moving Julie

toward Ms. Glass's correct sentence structure. It is also not surprising that Julie fails to understand one of the comments that Ms. Glass makes on the final draft critique sheet under "teacher comments," where she tells Julie to work in her next paper on "sentence structures with dangling elements at the beginning." Julie tells us that she does not know what the teacher means by this, and does not know what the teacher is referring to. Using the schema she has for interpreting "dangling," she guesses that Ms. Glass means she did not write enough and so left the reader dangling.

In contrast to these unsuccessful episodes, consider the following from Julie's final draft where she writes:

(14) I SIT ON A GREY BLEACHER INSIDE THE COURTS AVIDLY

OBSERVING TWO MEN PLAYING TENNIS, HOPING TO ABSORB SOME OF

THEIR SKILLS. BOTH MEN HAD TAN, BRONZE COLORED SKIN . . .

Ms. Glass circles SIT and HAD, and draws a line from one to the other, implying a shift in verb tense. No other comment appears. However, earlier in the draft another tense shift occurs, which Ms. Glass marks in the same way, but with the addition of "tense shift" in the margin. Reading the earlier comment, Julie understands the problem as one of "tense," and tells us, much as Lisa does, that tense is "really hard" for her. She had wanted to write her essay completely in the past tense but she cannot control it to do so. Then when she comes to (14), Julie picks the comment out herself, saying "tense again." Because we have no revision draft to compare this to, as we do for Lisa, we cannot know whether or not Julie has procedures for correcting

the problem that Ms. Glass has pointed out to her. Yet Julie

does articulate a general reaction to Ms. Glass's comments that

sheds light on the efficacy for her when these weak spots are

marked, and helps explain how she, as a writer, interacts with the

teacher's response to experience a successful episode. She tells

us, specifically, that it is very helpful to get comments on

those parts of her paper that she has also felt are problematical

though without knowing what the problem is exactly. She tells us

that Ms. Glass helps focus the problem for her and that it is

helpful to know someone else feels the same way she does about

her writing. This is an important point, for it shows us the

response episode as a verification of the writer's own cognitive

process as she produced her text, and as a setting-up for

productive change toward an end shared, if not articulated, with

the teacher.

When we ask Julie what one way of getting response she would

choose over the others, she tells us that she would prefer to get

the teacher's comments to a final draft, although she

acknowledges that in-process response from a teacher is helpful

too. Her reason for choosing teacher written comments is that

they reflect the teacher's "experience," and the teacher has

"more experience" than anyone else. For Julie, this experience

has proven dependable through classroom interaction as well as

through written comments on her papers that steer her, by and

large, toward her own goals for herself.

Conclusions

We have examined some typical written responses to the

writing of diferent kinds of students. What we find is that the written response episode, that is, the interaction between responder and recipient through the medium of the written comment, is a highly complex activity, constrained by the particular learning context in which it is embedded. And this learning context changes, not from classroom to classroom, but from student to student.

Let us reiterate briefly the constraints that we find operating on writtten response episodes. First, and perhaps most importantly, the response episode is socially constrained. Its success or failure, that is, depends in part on the relationship that has formed between the responder--most often the teacher but sometimes other students--and the recipient--invariably the student writer. If that relationship is positive and trusting, then written responses are seen by the recipient as dependable and trustworthy. If that relationship is at all negative and of questionable trustworthiness, then written reponses, either positive or negative, are seen as bogus marks (remember Rhonda's "A" from Mr. Peterson, for example, or Julie's "good" from her peers). It is not enough, then, to look at the positive or negative nature of the written comments themselves (as did Gee [1972], for example) to decide whether written response is going to be effective.

Further, a written response episode is constrained by the definition of "reading audience" that the student has formed and brings to the interaction with the response. The episode's success or failure depends in part on whether the student is moved toward further understanding and pleasing that perceived

audience. What we find in our focal students are, essentially,
three levels of sensibility regarding audience: first, a
"writer-based" sensibility (see Flower [1979] on "writer-based
prose"), exemplified by Rhonda and Derek, that virtually dooms
the written response episode to failure since students interpret
corrective response as either reader misunderstandings or
reflections of reader simple-mindedness; second, an uncritical
acceptance of authority, exemplified by Lisa, wherein the teacher
is always right and so she may, at times, not even think about
the response she receives, and third, a reader-pleasing
sensibility, as seen in Julie, that allows response to move the
student toward satisfying a reader's cognitive and aesthetic
needs for processing text.

In a similar vein, a written response episode is constrained
by the students' sensitivity to "Ideal Text," both their own and
the teacher's. If it happens that the students' schema for
"Ideal Text" match the teacher's , then even what has been called
a "rubber-stamp" comment can serve be meaningful to
the responder and move the student toward a desirable end, as,
for example, Julie's understanding of Ms. Glass's comment "tense"
indicates. We also see, however, that the student's chances of
matching the teacher's "Ideal Text" are greater if the frame
of the comment is wide enough to allow for a range of Preferred
Replies. Such comments (for example, "Give me a picture") tend
to give response episodes "built-in" success. We also see,
especially in Julie, that the student's "Ideal Text" does not
have to be fully articulated for that student to interact

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successfully with the teacher's response. The teacher's
response can "bring into focus" what had been an unarticulated
"feeling" in the student for "Ideal Text" and still move the
student toward a desired end and the response episode toward a
successful outcome.

Except for one student, Rhonda, all the students whom we
talked to place a high value on teacher written response. Yet
even for the best students working with excellent teachers, the
written reponse episode is often unsuccessful. Too many
constraints operate on the episode simultaneously, affecting the
outcome. We feel, then, that even in the best teaching
conditions, few written response epidsodes can safely stand
alone. They need to be augmented by conference or in-class
discussion of some sort between the responder and the
recipient(s) in order to extend the episode boundaries and
thereby increase the chances that it will lead to success. It is
also important to note that these college-bound students seemed
to be able to rely on little in the way of past experience,
outside of this class, to help them interpret written comments.

Footnotes to Chapter VII

[1] The full texts of the students' papers which are cited in this chapter can be found in Appendix 13.

[2] Capital letters are used to denote quotations from student writing. These students had few capitalization problems. The writing otherwise is as the students wrote it.

CHAPTER VIII--<u>The Role of Response in the Acquisition of Written</u>
<u>Language:</u> <u>Conclusions</u>

This examination of the response practices of successful
teachers of writing has revealed as much about the teaching and
learning of writing as about response per se. The national
survey of 560 successful teachers from grades K-12 and of 715 of
their students at the secondary level showed that these teachers
were significantly different from the above average secondary
teacher surveyed by Applebee (1981). They assigned more writing of
more substantial length, and they had multiple reasons for
teaching writing, chief among them being the teaching of critical
thinking.

This focus on teaching thinking was also evident with the
ninth-grade teachers in the ethnography, who stressed the
cognitive activities underlying the writing process. When they
provided for their students to receive response during the
writing process, they defined the writing process not merely as a
set of procedures involving planning, writing, and revising; but
they focused on the problem-solving necessary to carry out those
activities successfully.

In the survey the teachers felt strongly that response given
to students during the writing process was significantly more
important to their learning than response provided to final
versions. The students felt just the opposite--they valued most
written comments on their final versions.

The teachers in our ethnography provided response almost

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exclusively during the writing process and an analysis of students values within the institution of schooling may give some clues to this difference in the surveyed teachers and their students. Essentially, the students are oriented toward getting good grades with little effort; they care most about the final evaluation. The teachers are oriented to helping their students learn; they care most about the teaching-learning process itself.

Most interesting is the least successful student, the one who is not pleasing the teacher, who knows least well how to get by in school. These students, like Rhonda and Derek in our study, ironically may have difficulty in part because they don't know how to make school easy for themselves; on the surface they do not please the teacher but on the deepest level, they are sometimes thinking in ways that the teacher wants. Derek is not making oversimplified rules about "what's right"; although he is influenced by the peer culture to "make it easy" and not gather the information he needs to write a successful piece. Rhonda engages with Mr. Peterson's comments, learning from those that she can and thinking and sometimes rejecting those that do not make sense. Her lack of conformity to the institutional deadlines, however, makes her miss valuable instruction and leads her to misunderstandings.

Of further interest is the fact that the teachers in the survey disagreed with each other about the types of response that were most helpful to students during the process. This aspect of response, judged most important, may also be the most difficult to accomplish. Certainly the profession is full of debates about what it means to "teach the writing process."

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The teachers in the ethnography had different approaches to "teaching the writing proces" which may shed some light on the disagreements that surfaced in the surveys and which point toward what we think is an unresolved debate in the profession. Although both teachers focus on cognitive processes, they take their students on different routes. We have labeled Ms. Glass's route the "guided discovery approach" and Mr. Peterson's the "master-apprentice approach." Ms. Glass relies on teaching her students to label their activities, to become consciously aware of them. Mr. Peterson soaks his students in activities that will help them "intuit" what good writing is, that will help them feel it in their "gut."

To achieve her end, Ms. Glass relies on making her students independent; they learn processes which they apply to their writing collaboratively with one another, to each other's writing in whole-class collaborative problem solving activities, and then independently and with their peers to their own writing. They must transfer concepts to their texts and they are "guided" in doing so. They practice responding to one another; even though Ms. Glass gives the grades, the students give their own self-assessments. Mr. Peterson relies on small group problem-solving activities and the writing of practice texts on which he collaborates with the students as individuals, in small groups, and in class. In addition, he and the individual students also work together on their writing; they practice writing and he models response. Both approaches seemed equally successful in the classroom context. We do not know whether one or the other

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takes better.

In the survey, the teachers and students preferred individualized, oral response from the teacher, that is one-to-one conferences. However, given the institutional constrains of the school, most teachers in the survey had difficulty providing as much of this type instruction as they would have liked. One of our two teachers, Mr. Peterson, relied a great deal on one-to-one instruction. He managed by having brief conferences, during the process, after he had read student drafts. The conferences generally focused on helping the students understand how to apply a general point he was making about how to think deeply about a character to their own piece of writing. They often supplemented and expanded written response. Both teachers also gave individual instruction "on the fly."

The teachers in the survey and in the observational study had a clear sense of what they were teaching and why. However, there was little evidence that they felt that they could depend on their students coming into their classes with already learned skills in writing, beyond the most mechanical; and there was little evidence that they felt the students would build on what they were learning in future classes, in any specific ways. Both teachers were involved in curriculum reforms at their schools, but during our observations, we saw little evidence that they depended on the curriculum outside of their class. The students, too, seemed to feel that they had to adjust to each teacher individually.

Although we have learned a great deal about successful response, our concern is that successful teachers cannot continue

to work in isolation if we want to see lasting changes and substantial improvement across time in student writing. These teachers are doing their share, but as a profession, we must learn from them to develop ways for writing teachers to coordinate their efforts.

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APPENDICES TO

THE ROLE OF RESPONSE IN THE ACQUISITION OF WRITTEN LANGUAGE

Final Report to the National Institute of Education

NIE-G-083-0065

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Appendix 1

THE NATIONAL WRITING PROJECT

ALABAMA

1. The Sun Belt Writing Project   Richard Graves, Director
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ALASKA

2. Writing Project of Anchorage   Rebecca Sipe, Director
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3. Alaska Writing Project   Annie Calkins, Director
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    ment of Education and   Pouch F
    University of Alaska,   Juneau, Alaska 99811
    Fairbanks)

ARIZONA

4. Greater Phoenix Area Writing   Robert S. Shafer, Co-Director
    Project (Arizona State   William T. Ojala, Co-Director
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5. Southern Arizona Writing Project   James Rankin, Director
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ARKANSAS

6. Mid-South Writing Project   Norman Stafford, Director
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COLORADO

7. Colorado Writing Project   Miles Olsen, Director
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                                          Boulder, Colorado 80309

CONNECTICUT

8. University of Connecticut Writing
   Project (University of
   Connecticut, Storrs)

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DISTRICT OF COLUMBIA

9. Nation's Capital Writing Project

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James Slevin, Co-Director
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Washington, DC 20064

FLORIDA

10. Florida Writing Project
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GEORGIA

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12. Georgia Mountains Writing
    Project (North Georgia College,
    Dahlonega)

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HAWAII

13. Hawaii Writing Project
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IDAHO

14. Northern Idaho Writing Project
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15. Mississippi Valley Writing Project (Southern Illinois University—Edwardsville)

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19. Louisville Writing Project (University of Louisville)

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20. Western Kentucky Writing Project (Murray State University, Murray)

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LOUISIANA

21. University of New Orleans/Greater New Orleans Writing Project (The University of New Orleans)

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MAINE

22. Southern Maine Writing Project (University of Southern Maine, Gorham)

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Division of Inservice Programs
University of Southern Maine
Gorham, Maine 04038

MARYLAND

23. Maryland Writing Project
    (Loyola College, Baltimore
    City Schools, Towson State
    University, Baltimore)

Gloria Neubert, Director
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Towson State University
Towson, Maryland 21204

MASSACHUSETTS

24. Boston Writing Project
    (University of Massachusetts,
    Boston)

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Dorothy Berman, Co-Director
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University of Massachusetts
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MICHIGAN

25. Copper Country Writing Project
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    University, Houghton)

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Bruce Peterson, Co-Director
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26. Upper Peninsula Writing Project
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27. The Oakland Writing Project
    (Oakland Schools in cooperation
    with Oakland University)

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Edith Y. Broida, Co-Director
Oakland Schools
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28. Eastern Michigan University
    Writing Project (Eastern
    Michigan University and the
    Ann Arbor Public Schools)

Russell R. Larson, Director
Thomas Pietras, Co-Director
Department of English
Eastern Michigan University
Ypsilanti, Michigan 48197

MINNESOTA

29. The Prairie Writing Project
    (Tri-College University: Moorhead
    State University, Concordia
    College, and North Dakota State)

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Dellis Schrock, Co-Director
English Department
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Moorhead, Minnesota 56560

30. Twin Cities Area Writing Project
    (Associated College of the Twin
    Cities)

Sister Ann Redmond, Director
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St. Paul, Minnesota 55105

457

31. The Great River Writing Project   Sonja Schrag, Director
    (Winona State University, Winona)   Sandra Bennett, Co-Director
                                              English Department
                                              Winona State University
                                              Winona, Minnesota 55987

MISSOURI

32. Missouri Writers' Workshop   Ben Nelms, Director
    (The University of Missouri,   209 Education Building
    Columbia)   University of Missouri
                                             Columbia, Missouri 65021·

33. Greater Kansas City Writing   Connie Vilott, Co-Director
    Project (University of   Michael Vivion, Co-Director
    Missouri—Kansas City/   Independence Missouri Public Schools
    Independence Public Schools)   1231 S. Windsor
                                             Independence, Missouri 64055

34. The Writing Improvement Project   Venita Bridger, Director
    (Missouri Title IV-C)   Springfield Schools
                                             940 North Jefferson
                                             Springfield, Missouri 65804

35. Gateway Writing Project   Jane Zeni Flinn, Co-Director
    (University of Missouri-   Joan Krater, Co-Director
    St. Louis)   English Department
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                                             St. Louis, Missouri 63121

MONTANA

36. Montana Writing Project   Richard R. Adler, Director
    (University of Montana, Missoula)   Bob Hausmann & Beverly Chin,
                                               Co-Directors
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                                             University of Montana
                                             Missoula, Montana 59812

NEBRASKA

37. Nebraska Writing Project—Chadron   Robert Doxtater, Co-Director
    State (Chadron State College)   Dorset Graves, Co-Director
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39. Nebraska Writing Project—Omaha   Phillip Smith, Director
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39a *Nebraska - Seward*   Omaha, Nebraska 68132

NEVADA

40. Northern Nevada Writing Project   Joanne Kimball, Nikki
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                                                School
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                                            Reno, NV   89502

NEW HAMPSHIRE

41. Exeter Writing Project   John B. Heath, Director
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42. New Jersey Writing Project   Linda Waitkus, Director
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45. New York City Writing Project   Richard Sterling, Co-Director
    (CUNY-Herbert Lehman College)   Sondra Perl, Co-Director
                                            Herbert H. Lehman College-CUNY
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46. Long Island Writing Project   Miriam R. Baker, Director
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47. New York/Bay Area Writing Project   William Grogan, Director
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    Services/Pace College, Yorktown   Putnam/Northern Westchester Education
    Heights)   Center
                                               Yorktown Heights, New York 10598

NORTH CAROLINA

48. Appalachian Writing Project   Emory Maiden, Co-Director
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    Boone)   Department of English
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                                              Boone, North Carolina 28608

49. UNC/Charlotte Writing Project   Samuel D. Watson, Jr., Director
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50. Mountain Area Writing Project   Benjamin Ward, Co-Director
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    Cullowhee)   Western Carolina University
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51. Pembroke State University   Robert Reising, Co-Director
    Writing Project   Harriet McDonald, Co-Director
                                              Pembroke State University
                                              Pembroke, North Carolina 28372

52. North Carolina State   Rule Pritchard, Co-Director
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                                              Raleigh, North Carolina 27650

                                              Sally Buckner, Co-Director
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                                              Peace College
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53. UNC/Wilmington Writing Project   Jo Ann Seiple, Co-Director
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                                              Wilmington, North Carolina 28406

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54. Atlantic Christian College   Thomas MacLennan, Co-Director
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                                     Learning Resource Center
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55. Wake Forest/Winston Salem   Joseph Milner, Co-Director
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NORTH DAKOTA

56. Northern Plains Writing Project   Harold Nelson, Director
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OHIO

57. Ohio Writing Project   Max Morenberg, Director
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OKLAHOMA

59. Oklahoma Writing Project   Gail Tompkins, Director
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60. The Oregon Writing Project   Patty Wixon, Director
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61. The University of Oregon   Nathaniel Teich, Director
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62. California State College   John M. Hanchin, Director
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63. Penn State Capitol Campus   Donald Alexander, Director
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64. Pennsylvania Writing Project   Robert Weiss, Director
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                                             West Chester, Pennsylvania 19380

SOUTH CAROLINA

65. Aiken Writing Project   Dr. Sue Lorch,
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66. Charleston Area Writing Project   May Jones, Acting Director
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67. Clemson Writing Project   Ronald Lunsford, Director
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68. Midlands Writing Project   Beverly Busching, Director
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69. Coastal South Carolina Writing   Patricia Candal, Director
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70.   Spartanburg Writing Project   Doris Hughey, Director
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      Districts No. 4 & 5,   Judith Prince, Proj. Administrator
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71.   CYLUC—Winthrop Writing Project   Joye Berman, Co-Director
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                                           College of Arts & Science
                                           English Department
                                           Winthrop College
                                           Rock Hill, South Carolina   29733

SOUTH DAKOTA

72.   Dakota Writing Project   J.W. Proctor, Director
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TENNESSEE

73.   Smoky Mountain Writing Project   Katherine H. Adams, Director
      (The University of Tennessee,   Department of English
      Knoxville)   University of Tennessee
                                           Knoxville, TN   37996

74.   Greater Memphis Writing Project   William DeLoach, Director
      (Memphis State University,   Department of English
      Memphis)   Memphis State University
                                           Memphis, Tennessee 38152

TEXAS

75.   Texas Hill Country Writing   Susan Bennett, Director
      Project (The University of   Elaine Fowler, Co-Director
      Texas, Austin)   Dept. of Curriculum & Instruction
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                                           University of Texas
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76.   The Northeast Texas Writing   Richard Fulkerson, Director
      Proje   (East Texas State   Dept. of Literature & Languages
      Univ   ty, Commerce)   East Texas State University
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77.   East Texas Writing Project   Charles Mazer, Director
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UTAH

78. The Utah Writing Project   William Strong, Director
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VIRGINIA

79. Southwest Virginia Writing Project   Patricia Kelly, Director
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80. Central Virginia Writing Project   Joseph Strzepek, Director
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81. Northern Virginia Writing Project   Donald Gallehr, Director.
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82. Tidewater Virginia Writing Project   Denny T. Wolfe, Director.
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83. Southside Virginia Writing Project.   Bertie Powell, Director
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84. Capital Virginia Writing Project   Beth Boone, Director
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85. Eastern Virginia Writing Project   Mark G. Gulesian, Director
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                                             College of William and Mary
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WASHINGTON

86. Puget Sound Writing Program
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WEST VIRGINIA

87. West Virginia Writing Project
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WISCONSIN

88. Wisconsin Writing Project—Eau
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Wilma Clark, Director
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Eau Claire, Wisconsin 54701

89. Wisconsin Writing Project
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WYOMING

90. Wyoming Writing Project
(University of Wyoming, Laramie)

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91. Redwood Writing Project

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92. Kern/Eastern Sierra Writing Project

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93. Bay Area Writing Project

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94. Northern California Writing Project

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95. Area III Writing Project/UC Davis

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96. San Joaquin Valley Writing Project

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97.   California Writing Project/UC Irvine

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98.   South Basin Writing Project

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99.   UCLA/California Writing Project

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101.   Northridge Writing Project

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102.   Inland Area Writing Project

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        University of California   Department of English
        School of Education   California State University
        Riverside, California 92521   5500 State College Parkway
                                              San Bernardino, California 9240(

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103. Sonoma State College/North Bay
     Writing Project

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     Merilou Clapper, Co-Director
     California State College
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104. San Diego Area Writing Project

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     University of San Diego
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     Charles Cooper, Co-Director
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     University of California, San Diego
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105. South Bay Area Writing Project

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     Alice Scofield, Co-Director
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106. Central Coast Writing Project

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     San Luis Obispo, California 93407

     Doreen Smith, Project Coordinator
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107. South Coast Writing Project

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     English Department
     University of California
     Santa Barbara, California 93106

     John Phreaner, Co-Director
     Carol Dixon, Co-Director

108. Central California Writing Project

     Donald L. Rothman, Director
     Harry Card, Co-Director
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     University of California
     Santa Cruz, California 95064

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EUROPE

109. Department of Defense Dependents
Schools—Europe, Atlantic Region
Writing Project

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    Acting Director
    DoDDS—Atlantic Region
    APO New York 09241

110. British Language for Learning
Project
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Trowbridge, Wiltshire
England

    Pat D'Arcy, Director
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    Malmesbury, Wiltshire
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111. Department of Defense Dependents
Schools—Europe, North Germany
Region Writing Project

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    North Germany Region
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112. Department of Defense Dependents
Schools—Europe, Germany South
Region Writing Project

    Robert N. Bureker
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    DoDDS—Germany South Region
    APO New York 09164

113. Department of Defense Dependents
Schools—Washington Writing
Project

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    English Language Arts
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114. The Stockholm Writing Project
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ASIA

115. East Asia Writing Project
(East Asia Regional Council of
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CANADA

116. Manitoba Writing Project
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117. Calgary Writing Project
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AUSTRALIA

118. Queensland Writing Project

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Appendix 2

UNIVERSITY OF CALIFORNIA

BERKELEY · DAVIS · IRVINE · LOS ANGELES · RIVERSIDE · SAN DIEGO · SAN FRANCISCO   SANTA BARBARA · SANTA CRUZ

BAY AREA WRITING PROJECT
Supported by
  National Endowment for the Humanities
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  California State Department of Education
  University of California, Berkeley
  Bay Area Schools

BERKELEY, CALIFORNIA 94720

October 31, 1983

Eugene Garbert, Director
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  Project
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SUNY - Albany
Albany, New York 12222

Dear Gene:

During this 1983-1984 school year, the National Writing Project is participating in a research study of how the best teachers in the nation help young students acquire expository/argumentative writing skills. Sarah W. Freedman, Associate Professor of Education at the University of California, Berkeley, and Associate Director of the National Writing Project, is the principal investigator and director of the research project, and Miles Myers, Administrative Director of the National Writing Project, is the associate director. The purpose of the project is of great importance to the National Writing Project at this time. We have, I think, identified some critical strategies of the writing process in general and established a twofold purpose for writing in schools, both for communication and for thinking and discovery, but I think we now need to turn our attention to some of the specific problems which trouble the profession and public observers of the schools. One of these problems is the teaching of exposition. We are particularly interested in the way the best teachers introduce exposition in the early stages of acquisition.

Sarah and Miles will be contacting you about the need for the following information:
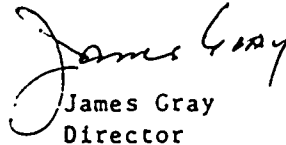
1. The names and addresses of six outstanding teachers of writing: 2 elementary, 2 junior high (7-9), and 2 senior high (10-12). These teachers will be asked to complete a survey on the types of writing they teach and some of their practices. You will be asked to help encourage the teachers to return the information.

2. Several students in the classes of junior and senior high teachers at each NWP site will be surveyed: a maximum of 4 students in a junior high class and 4 students in a high school class, a maximum of 8 students per local NWP site. 100 NWP sites will be involved in this survey: 8 x 100 = 800 students surveyed.

3. From the 600 teachers who return surveys (6 teachers x 100 sites), the teachers who teach exposition will be asked to complete a second survey. Again, your help with response will be requested if necessary.

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4. A selected group of teachers and students will be asked to rank, grade and make estimates of instructional techniq·es on a set of papers.

Sarah will report to the NWP directors meeting in Denver on the details of the study and be available for questions. Each director will be receiving a packet of materials outlining the study and the various surveys. Sarah and Miles will also be calling or writing you, and if you have questions after Denver, call them at (415) 642-4544. In any case, the surveys will not be sent to your teachers until January or February, and the names of your six teachers will be needed by December 2. Use the enclosed form for submitting the names of your six teachers in (1) above. If possible, bring the list of teachers to the NCTE meeting of NWP directors. Thank you for your help.

Sincerely,

James Gray
Director

enclosure

JRG:jhk

TEACHER DATA SHEET

Name	School Address	School Phone	Home Address	Home Phone	Grade Level

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UNIVERSITY OF CALIFORNIA, BERKELEY

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SCHOOL OF EDUCATION   BERKELEY, CALIFORNIA   94720

LETTER FOR TEACHERS WHO DO NOT RECEIVE STUDENT SURVEYS

You have been identified as one of the most outstanding teachers of writing in your region by the Site Director of your local National Writing Project. For this reason, we are now inviting you, along with other outstanding teachers from National Writing Project Sites, to participate in our National Survey of Excellent Teachers of Writing.

We fee_ this is a unique project, the first national survey of its kind ever done. We want to learn how excellent teachers across the country teach writing. We believe that by learning about your experience as a teacher and combining it with the experiences of other expert teachers, we will be able to obtain a picture of what the best teachers of writing really do in their classrooms.

Please spend a few moments of your time completing the enclosed survey questionnaire. It will probably take you less than 30 minutes. We know that you are busy, but we believe that your responses as an outstanding teacher of writing will be invaluable to us and to other writing teachers. We are counting on your participation in order to build a portrait of expert practices in the teaching of writing.

We have enclosed a self-addressed, stamped envelope in which you can return your completed questionnaire. We would appreciate receiving it as soon as possible. If you have questions, please contact your Writing Project Site Director.

We are hoping for a 100% response from the excellent teachers who have received the survey questionnaires. We will distribute our findings to your Site Director who will pass them on to you.

Sincerely yours,

Sarah W. Freedman

Sarah W. Freedman
Principal Investigator
National Institute of
     Education Survey on
     Excellent Teachers of
     Writing

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SCHOOL OF EDUCATION   BERKELEY, CALIFORNIA   94720

LETTER FOR TEACHERS WHO ALSO RECEIVE STUDENT SURVEYS

You have been identified as one of the most outstanding teachers of writing in your region by the Site Director of your local National Writing Project. For this reason, we are now inviting you, along with other outstanding teachers from National Writing Project Sites, to participate in our National Survey of Excellent Teachers of Writing.

We feel this is a unique project, the first national survey of its kind ever done. We want to learn how _excellent_ teachers across the country teach writing. We believe that by learning about _your_ experience as a teacher and combining it with the experiences of other expert teachers, we will be able to obtain a picture of what the best teachers of writing _really_ _do_ in their classrooms.

Please spend a few moments of your time completing the enclosed survey questionnaire. It will probably take you less than 30 minutes. We know that you are busy, but we believe that your responses as an outstanding teacher of writing will be invaluable to us and to other writing teachers. We are counting on your participation in order to build a portrait of expert practices in the teaching of writing.

We are also asking you to give questionnaires to four of your students. You will find these questionnaires in the four small envelopes which are enclosed. Please hand out these envelopes to the four students you select, according to the instructions on the attached sheet.

We have also enclosed a self-addressed, stamped envelope in which you can return the completed questionnaires, including the envelopes containing the student questionnaires. We would appreciate receiving the completed forms as soon as possible. If you have questions, please contact your Writing Project Site Director.

We are hoping for a 100% response from the excellent teachers who have received the survey questionnaires. Findings will be distributed to your Site Director who will pass them on to you.

Thank you for your cooperation.

Sincerely yours,

Sarah W. Freedman

Sarah W. Freedman
Principal Investigator
National Institute of Education
Survey of Excellent Teachers of
Writing

INSTRUCTIONS FOR STUDENT QUESTIONNAIRES

The four small envelopes in this packet contain questionnaires for four of your students. Please select the four students in the following way:

1. Choose two students who are having difficulty in your writing class and two students who are having no trouble.

2. Select one boy and one girl in each category.

3. Give the two students having difficulty the envelopes with purple writing on them.

4. Give the two students having no trouble the envelopes with the black writing.

    IT IS IMPORTANT FOR OUR ANALYSIS THA'. THESE ENVELOPES NOT BE MIXED UP BETWEEN THE TWO CATEGORIES OF STUDENTS.

5. Have your students complete the questionnaires and allow them to place the questionnaires back into their respective envelopes. Then allow your students to seal the envelopes before returning them to you. WE ARE ASKING YOU TO DO THIS SO THAT YOUR STUDENTS WILL NOT FEEL INHIBITED BY THINKING THAT YOU WILL READ THEIR ANSWERS TO QUESTIONS.

We have enclosed a self-addressed, stamped envelope in which you can return all of the completed questionnaires: both yours and those from each of the four students.

If you have any students who you think will have difficulty reading the questionnaire, please ask someone other than yourself to help these students with the reading.

Thank you for your help.

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SCHOOL OF EDUCATION   BERKELEY, CALIFORNIA 94720

Dear Colleague:

Besides conducting this survey, in another part of our project
we are observing two excellent teachers of writing who are introducing
expository/analytical writing to ninth graders. To supplement this
observational study, we might like other expert teachers of writing
who are especially interested in teaching analytic writing to give us
additional information.

If you would be interested in participating in a follow-up
survey or interview on the teaching of expository/analytical writing,
please complete and return this form.

In order to protect the confidentiality of your survey responses,
we will immediately separate this letter from your survey questionnaire.

Yes, I would be interested in participating in a follow-up survey of
teaching practices for expository/analytic writing.

Preferred mailing address:

_____   _____
                                          (signature)

_____   _____
                                          (print name)

_____   _____
                                          (date)

telephone number:

   work: _____ _____

   home: _____ _____

<div align="center">479</div>

Appendix 3

Student Survey

The National Writing Project

This questionnaire is part of a nation-wide survey by the National Writing Project, a group of teachers dedicated to improving the teaching of writing. We have asked your teacher to give this questionnaire to four students. Your teacher will NOT see your answers.

With this questionnaire, we want to learn what you and other students like you think about the helpfulness of various teaching methods.

You can answer most of the questions by CIRCLING A NUMBER. For some questions, you will be asked to give a short written answer.

If you notice a problem with any question, please write us a note beside the question.

Read all directions carefully—ESPECIALLY THOSE IN LARGE TYPE.

When you finish answering all questions, put your questionnaire back in its envelope and SEAL THE ENVELOPE. When you seal your envelope, no one who knows you will see your answers.

All your answers will be strictly confidential.

Site [1-3]
No. [4]
Level [5]
Blank [6-8]

1. How often do you write for this class (either at home or in school)?   [9]

   0   Never

   1   Hardly ever

   2   Some of the time

   3   A lot of the time

2. How often do you write for this class, compared to your other classes?   [10]

   1   A lot less for this class

   2   A little less for this class

   3   About the same

   4   A little more for this class

   5   A lot more for this class

3. How often do you write just because you want to and not for school?   [11]

   0   Never

   1   Hardly ever

   2   Some of the time

   3   A lot of the time

4. On the writing you do for this class, what grade do you usually get? Circle the ONE that is most   [12]
   usual for you.

1	A	4	D
2	B	5	F
3	C	6	Other (please specify):_____

3

5. Birthdate: _____ _____, 19___ ___   [13-16]
               Month   Day   Year

6. Grade: _____   [17-18]

7. Sex: 1   Male   [19]

            2   Female

8. When you graduate from high school, what do you plan to do first?   [20]

    1   Go to a four-year college or university

    2   Go to a job training program

    3   Go to a two-year college

    4   Go to work full-time

    5   Go to work and then go to college

    6   Go into military service

    7   Other (please describe): _____

                                                                                            [21/b]

For each of the questions below, circle the number that fits best with the writing you do for this class. CIRCLE ONLY ONE NUMBER.

	NONE	VERY LITTLE OF THE TIME	LESS THAN 1/2 THE TIME	ABOUT 1/2 THE TIME	MORE THAN 1/2 THE TIME	
9. Of the time you spend on your writing for this class, how much do you spend on journals or diaries just for yourself?	0	1	2	3	4	(22)
10. Of the time you spend on your writing for this class, how much do you spend writing journals between you and your teacher or letters that you expect to get answers to?	0	1	2	3	4	(23)
11. Of the time you spend on your writing for this class, how much do you spend writing essays about your personal experiences?	0	1	2	3	4	(24)
12. Of the time you spend on your writing for this class, how much do you spend writing poems or plays or stories that you make up from your imagination?	0	1	2	3	4	(25)
13. Of the time you spend on your writing for this class, how much do you spend writing just to find new ideas?	0	1	2	3	4	(26)

5

	NONE	VERY LITTLE OF THE TIME	LESS THAN 1/2 THE TIME	ABOUT 1/2 THE TIME	MORE THAN 1/2 THE TIME	
14. Of the time you spend on your writing for this class, how much do you spend presenting facts or events in the form of book reports, news reports, or short research reports?	0	1	2	3	4	[27]
15. Of the time you spend on your writing for this class, how much do you spend writing essays based on your ideas or on your opinions?	0	1	2	3	4	[28]

For each of the questions below, circle the number that fits best with what happens in your class. CIRCLE ONLY ONE NUMBER. [29/b]

	ALMOST NEVER	SOMETIMES	OFTEN	ALMOST ALWAYS	
16. How often does your teacher write comments on your writing before you have put it in its completed form?	1	2	3	4	[30]
17. How often does your teacher write comments on the completed version of your writing?	1	2	3	4	[31]
18. How often does your teacher talk with you about your writing before you have put it in its completed form?	1	2	3	4	[32]
19. How often does your teacher talk with you about the completed version of your writing?	1	2	3	4	[33]

6

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	ALMOST NEVER	SOMETIMES	OFTEN	ALMOST ALWAYS	
20. When you are writing for this class, how often do you and your fellow students talk with each other about your writing **before** it is in its completed form?	1	2	3	4	[34]
21. When you are writing for this class, how often do you and your fellow students talk with each other about the **completed** version of your writing?	1	2	3	4	[35]
22. How often do you receive grades on the **completed** versions of your writing?	1	2	3	4	[36]
23. How often does your teacher let you know what kinds of people might read each piece of your writing?	1	2	3	4	[37]
24. When you are writing for this class, how often do you make up your own topic to write about?	1	2	3	4	[38]
25. When you are writing for this class, how often does your teacher give you a topic to write about?	1	2	3	4	[39]
26. How often are there discussions in class about a topic before you begin to write about it?	1	2	3	4	[40]
27. How often does your teacher make comments about what is strong as well as what is weak in your writing?	1	2	3	4	[41]

[42/b]

As a student, you may be getting different kinds of feedback or response to your writing. IN THIS CLASS, how helpful to your learning are the following kinds of feedback or response? CIRCLE ONLY ONE NUMBER.

	DON'T KNOW; NEVER OCCURS	NOT AT ALL HELPFUL	NOT TOO HELPFUL	SOMEWHAT HELPFUL	VERY HELPFUL FOR LEARNING TO WRITE	
28. Comments on your writing **before** the the completed version	0	1	2	3	4	[43]
a. Talking personally with your teacher **before** your paper is in its completed form	0	1	2	3	4	[44]
b. Talking with other students in your class **before** your paper is in its completed form	0	1	2	3	4	[45]
c. Written comments from your teacher about your paper **before** it is in its completed form	0	1	2	3	4	[46]
d. Grades given by your teacher to your paper **before** it is in its completed form	0	1	2	3	4	[47]
e. Your teacher's asking **you** for your comments on your paper **before** it is in its completed form	0	1	2	3	4	[48]

[49/b]

	DON'T KNOW; NEVER OCCURS	NOT AT ALL HELPFUL	NOT TOO HELPFUL	SOMEWHAT HELPFUL	VERY HELPFUL FOR LEARNING TO WRITE	
29. Comments on **completed** pieces of writing	0	1	2	3	4	[50]
a. Talking personally with your teacher about completed pieces of writing	0	1	2	3	4	[51]
b. Talking with other students in your class about your **completed** pieces of writing	0	1	2	3	4	[52]
c. Written comments from your teacher about your **completed** pieces of writing	0	1	2	3	4	[53]
d. Grades given by your teacher to your **completed** pieces of writing	0	1	2	3	4	[54]
e. Your teacher's asking you for your comments on your **completed** paper	0	1	2	3	4	[55]

[56/b]

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	DON'T KNOW; NEVER OCCURS	NOT AT ALL HELPFUL	NOT TOO HELPFUL	SOMEWHAT HELPFUL	VERY HELPFUL FOR LEARNING TO WRITE	
30. Comments on your writing from others	0	1	2	3	4	[57]
a. Comments from friends (inside or outside of class)	0	1	2	3	4	[58]
b. Comments from parents	0	1	2	3	4	[59]
c. Comments from your teacher	0	1	2	3	· 4	[60]
d. Comments from other teachers	0	1	2	3	4	[61]
e. Comments from other adults	0	1	2	3	4	[62]
f. Comments from brothers or sisters	0	1	2	3	4	[63]

[64-80/b]

31.   When you are trying to learn to write better, what helps you most and why?

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32. Please use the space below for any other comments you would like to make.

THANK YOU FOR YOUR HELP

Survey of Excellence in Teaching

The National Writing Project
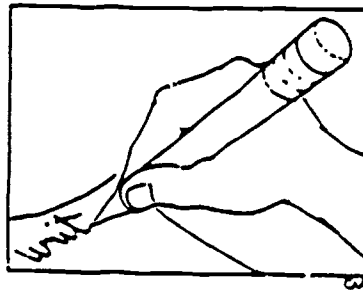
You have been selected to participate in this survey by the National Writing Project because you have been identified as an outstanding teacher of writing in your region.

With this survey, we want to learn more about how excellent teachers across the country teach writing.

You can answer most of the questions by CIRCLING A NUMBER. In some cases, you will be asked to fill in blanks.

If you notice a problem in any question, please write us a note beside that question.

Read all directions carefully—ESPECIALLY THOSE IN LARGE TYPE.

Because this is the first national survey of its kind ever done, you are making an important contribution to professional knowledge. We appreciate your participation in this study.

All your answers will be strictly confidential.

Site [1-3]
No. [4]
Blank [5-6]

We would like your opinions about the helpfulness of various kinds of responses students get on their writing. How helpful do you think each of the following is for secondary level students? PLEASE CIRCLE THE APPROPRIATE NUMBER FOR EACH QUESTION.

	NOT AT ALL HELPFUL	NOT TOO HELPFUL	SOMEWHAT HELPFUL	VERY HELPFUL	
1. Helpfulness of response on early drafts	1	2	3	4	[7]
a. Individual conferences with teacher about early drafts of writing	1	2	3	4	[8]
b. Peer response groups' reactions to early drafts	1	2	3	4	[9]
c. Teacher's written comments and marks on early drafts of writing	1	2	3	4	[10]
d. Teacher's grades on early drafts of writing	1	2	3	4	[11]
e. Getting students' self-assessments about their own early drafts of writing	1	2	3	4	[12]
If you use other types of response on early drafts, please specify:					[13]

3

	NOT AT ALL HELPFUL	NOT TOO HELPFUL	SOMEWHAT HELPFUL	VERY HELPFUL	
2. Helpfulness of response on **completed** writing	1	2	3	4	[14]
a. Individual conferences with teacher about **completed** pieces of writing	1	2	3	4	[15]
b. Peer response groups' reactions to **completed** pieces of writing	1	2	3	4	[16]
c. Teacher's written comments and marks on **completed** pieces of writing	1	2	3	4	[17]
d. Teacher's grades on **completed** pieces of writing	1	2	3	4	[18]
e. Getting students' self-assessments about **completed** pieces of writing	1	2	3	4	[19]
If you use other types of response on **completed** writing, please describe:					[20]

4

	NOT AT ALL HELPFUL	NOT TOO HELPFUL	SOMEWHAT HELPFUL	VERY HELPFUL	
3. Helpfulness of response from different people	1	2	3	4	[21]
a. Classmates or other friends	1	2	3	4	[22]
b. Parents	1	2	3	4	[23]
c. You as teacher	1	2	3	4	[24]
d. Other teachers	1	2	3	4	[25]
e. Other adults	1	2	3	4	[26]
If your students receive response from anyone else, please specify:					[27]

[28/b]

4. Please answer the questions in this chart about your MONDAY classes. Enter the class titles and then CIRCLE THE APPROPRIATE NUMBERS in answer to the questions.

	PERIOD			
	1st	2nd	3rd	4th
Class title	_____	_____	_____	_____
What grade level(s) do you teach in this class? Circle ALL that apply.	7th 10th 8th 11th 9th 12th	7th 10th 8th 11th 9th 12th	7th 10th 8th 11th 9th 12th	7th 10th 8th - 11th 9th 12th
How do students enroll in this class?	1 required 2 option in a required area 3 elective	1 required 2 option in a required area 3 elective	1 required 2 option in a required area 3 elective	1 required 2 option in a required area 3 elective
How would you describe the ability level of the students who take this class?	1 above avg. 2 average 3 below avg. 4 mixed	1 above avg. 2 average 3 below avg. 4 mixed	1 above avg. 2 average 3 below avg. 4 mixed	1 above avg. 2 average 3 below avg. 4 mixed
How long does this class last?	1 year long 2 semester 3 other	1 year long 2 semester 3 other	1 year long 2 semester 3 other	1 year long 2 semester 3 other
Do you teach writing in this class?	1 yes 2 no	1 yes 2 no	1 yes 2 no	1 yes 2 no
Do any students use a computer or word processor as part of this class?	1 yes 2 no	1 yes 2 no	1 yes 2 no	1 yes 2 no
	[29-39]	[40-50]	[51-61]	[62-72]

[73-80/b]

6

PERIOD			Additional classes on Monday and on other days (if applicable)	
5th	6th	7th		
_____	_____	_____	_____	_____
7th 10th 8th 11th 9th 12th	7th 10th 8th 11th 9th 12th	7th 10th 8th 11th 9th 12th	7th 10th 8th 11th 9th 12th	7th 10th 8th 11th 9th 12th
1 required 2 option in a required area 3 elective	1 required 2 option in a required area 3 elective	1 required 2 option in a required area 3 elective	1 required 2 option in a required area 3 elective	1 required 2 option in a required area 3 elective
1 above avg. 2 average 3 below avg. 4 mixed	1 above avg. 2 average 3 below avg. 4 mixed	1 above avg. 2 average 3 below avg. 4 mixed	1 above avg. 2 average 3 below avg. 4 mixed	1 above avg. 2 average 3 below avg. 4 mixed
1 year long 2 semester 3 other	1 year long 2 semester 3 other	1 year long 2 semester 3 other	1 year long 2 semester 3 other	1 year long 2 semester 3 other
1 yes 2 no	1 yes 2 no	1 yes 2 no	1 yes 2 no	1 yes 2 no
1 yes 2 no	1 yes 2 no	1 yes 2 no	1 yes 2 no	1 yes 2 no
[1-11]	[12-22]	[23-33]	[34-44]	[45-55]

[56-66]

[67/b]

7

We want to learn about your practices when you teach writing and about the kinds of students that you teach. We will ask you to answer questions No. 5 through No. 28 about ONE of your classes. This class, identified in question 5 below, is selected arbitrarily to enable us to compare your answers with those of other teachers across the country.

5. Please think about your SECOND PERIOD CLASS ON MONDAYS (as you listed it in the chart in question 4). Do you teach writing in this class?

| Yes | No | ➧ | If NO, look at the chart in question 4 for the next class in which you do teach writing. Answer the questions below with reference to that class. | [68] |
| 1 | 2 | | | |

Indicate the period and title of the class you are focusing on.

_____   _____   [69]

period   title

[70-80/b]

[1-2]

6. What is the enrollment in this class?   _____

[3-4]

7. In your school, what is the usual enrollment in a class of this type?   _____

8. After students in this class leave high school, what percentage of them do you think are likely to get additional education or training? We recognize the exact percentage may be difficult to predict; just give your best estimate of the percentage of your students who are likely to go on to the following levels.

NOTE: YOUR ANSWERS SHOULD TOTAL 100%

No further education past high school..._____% [5-7]

Vocational training only.._____% [8-10]

One or two years of college ...._____% [11-13]

At least 4 years of college.._____% [14-16]

8

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9. Approximately what percentage of the students in this class usually speak a language other than English outside of school?

_____% [17-19]

10. Approximately what percentage of the students in this class come from the following kinds of families?

NOTE: YOUR ANSWERS SHOULD TOTAL 100%

Well-to-do families with few if any financial
problems ...._____% [20-22]

Families who can afford the basic necessities
of food, clothing, and shelter ...._____% [23-25]

Families who cannot afford the basic necessities
of food, clothing, and shelter ...._____% [26-28]

[29-39/b]

11. Below are two lists of reasons why teachers ask students to write. Within each list, please indi-
cate the **two** most important and the **two** least important reasons for asking THIS PARTICULAR
CLASS to write.

LIST 1 REASONS FOR ASKING STUDENTS TO WRITE	MOST IMPORTANT (Check 2)	LEAST IMPORTANT (Check 2)	
To help students remember important information			[40-41]
To correlate personal experience with the topic being studied			[42-43]
To test whether students have learned relevant content			[44-45]
To share imaginative experiences (e.g., through stories, poems)			[46-47]
To summarize material covered in class			[48-49]
To allow students to express their feelings			[50-51]

LIST 2 REASONS FOR ASKING STUDENTS TO WRITE	MOST IMPORTANT (Check 2)	LEAST IMPORTANT (Check 2)	
To explore material not covered in class			[52-53]
To provide practice in various aspects of writing mechanics			[54-55]
To force students to think for themselves			[56-57]
To clarify what has been learned by applying concepts to new situations			[58-59]
To teach students the proper form for a report, essay, or other specific type of writing			[60-61]
To test students' ability to express themselves clearly			[62-63]

[64/b]

PLEASE BE SURE YOU HAVE 8 CHECKS ON THIS PAGE. 2 FOR EACH COLUMN OF EACH
LIST.

499

12. In your TOTAL WRITING CURRICULUM for THIS SAME CLASS, approximately how much of your focus is on each of the following types of writing? CIRCLE THE APPROPRIATE NUMBER FOR EACH QUESTION.

	NONE	A VERY MINOR %	LESS THAN HALF	ABOUT HALF	MORE THAN HALF	
Writing for oneself (lists, journals, diaries)	0	1	2	3	4	[65]
Writing to correspond with others (letters, dialogue journals)	0	1	2	3	4	[66]
Writing to convey personal experiences (nonfiction personal narratives)	0	1	2	3	4	[67]
Writing to provide an aesthetic experience (poems, plays, short stories)	0	1	2	3	4	[68]
Writing to discover or generate ideas (free writing, learning logs)	0	1	2	3	4	[69]
Writing to present facts or events (book reports, news reports, short research reports)	0	1	2	3	4	[70]
Writing to analyze and synthesize ideas (critical or persuasive prose, literary criticism, longer research papers)	0	1	2	3	4	[71]
Other kinds of writing (please specify):						[72]

13. How much time does a student have to work on a typical writing assignment for this class?

_____ _____ days   [73-74]

14. In your LAST MEETING with this class, did your students do any IN-CLASS writing?

Yes	No
1	2

[75]

➡

If YES, which of the following did they do?
CIRCLE ALL NUMBERS THAT APPLY.

[76]

1   Copying, note-taking, or sentence-level exercises

[77]

2   Up to 250 words (one page)

[78]

3.   251 to 500 words (one to two pages)

[79]

4   501 to 1000 words (two to four pages)

[80]

5   Over 1000 words (more than four pages)

15. Are students in this class NOW working on any piece of writing AT HOME?

Yes	No
1	2

[1]

➡

If YES, which of the following are they doing?
CIRCLE ALL NUMBERS THAT APPLY.

[2]

1   Copying, note-taking, or sentence-level exercises

[3]

2   Up to 250 words (one page)

[4]

3   251 to 500 words (one to two pages)

[5]

4   501 to 1000 words (two to four pages)

[6]

5   Over 1000 words (more than four pages)

501

The following questions concern your teaching techniques in THIS SAME CLASS. We are interested in learning the extent to which you use different techniques. Please CIRCLE THE APPROPRIATE NUMBER FOR EACH QUESTION.

	ALMOST NEVER	SOMETIMES	OFTEN	ALMOST ALWAYS	
16. When a topic is introduced, how often is there in-class discussion (whole class, small group, or individual) about it before students begin writing?	1	2	3	4	[7]
17. How often do you use examples of professional writing to help these students improve their writing?	1	2	3	4	[8]
18. For each writing assignment, how often do you try to make these students aware of the audience(s) for whom they are writing?	1	2	3	4	[9]
19. When responding to problems in the writing of these students, how often do you focus on a selected few of their problems?	1	2	3	4	[10]
20. In this class, how often do you use examples of student writing to help these students improve their writing?	1	2	3	4	[11]
21. When students in this class are working on a piece of writing, how often do you have them work in peer response groups?	1	2	3	4	[12]

	ALMOST NEVER	SOMETIMES	OFTEN	ALMOST ALWAYS	
22. When these students produce rough drafts, how often do they receive written or oral comments on them?	1	2	3	4	[13]
23. How often do you mark every problem or error that you see in a finished piece of the writing of these students?	1	2	3	4	[14]
24. How often do you assign grades to their finished pieces of writing?	1	2	3	4	
25. When responding to the writing of these students, how often do you let them know about both strengths and weaknesses?	1	2	3	4	[16]
26. In this class, how often do you give assignments sequenced according to a plan you or other experts have devised?	1	2	3	4	
27. When these students write, how often do you publish their work for class members or for other readers outside of this class?	1	2	3	4	
28. How often do you have individual conferences (either formal or informal) with these students to discuss their writing?	1	2	3	4	[19]

14

29. Which of the following best describes the area in which you teach? CIRCLE THE APPROPRIATE NUMBER.

    1   Rural (open country. not in a town)

    2   Small town which is not part of a large metropolitan area

    3   Suburb in a large metropolitan area

    4   Central city of a large metropolitan area

    5   City which is not part of a large metropolitan area

    6   Some other kind of place
          (please describe): _____ [20]

30. In what kind of school do you teach? CIRCLE THE APPROPRIATE NUMBER.

    1   Public

    2   Private, non parochial

    3   Parochial   [21]

31. What are the grade levels at your school?

                                  [22-25]

    Grade _____ through grade _____

32. Approximately how many students are enrolled in your school?

    _____ students   [26-29]

33. What is the normal class load each term for a teacher at your school?

    _____ classes   [30-31]

                                            [32/b]

34. Sex: 1 Male   2 Female   [33]

35. Year of Birth: 19_____   [34-35]

36. How many years of full-time classroom teaching experience have you had (including this current year)? _____ year(s)   [36-37]

37. What was your undergraduate major? PLEASE CIRCLE THE APPROPRIATE NUMBER.

1 Education   4 History or social science

2 English   5 Foreign language
                                 (please specify):_____

3 Math or   6 Other
  science   (please specify):_____   [38]

38. Have you completed a master's degree (MA, MAT, MS, MEd)?

        1 Yes   2 No   [39]

                       If NO, are you working toward this degree?

                       1 Yes   2 No   [40]

    If YES, what is your specialty?
    PLEASE CIRCLE THE APPROPRIATE NUMBER.

    1 Education   4 History or social science

    2 English   5 Foreign language
                                  (please specify):_____

    3 Math or   6 Other
      science   (please specify):_____   [41]

39. Have you completed a PhD or EdD?

        1 Yes   2 No   [42]

                       If NO, are you working toward this degree?   [43]

                       1 Yes   2 No

    If YES, wht is your specialty?
    PLEASE CIRCLE THE APPROPRIATE NUMBER.

    1 Education   4 History or social science

    2 English   5 Foreign language
                                  (please specify):_____

    3 Math or   6 Other
      science   (please specify):_____   [44]

40. Please use the space below to tell us about any other experience or training that you feel has been
    helpful to your preparation for teaching.

                                                                            [45-80/b]

505

Thank you for getting this far. Please answer these last few questions so that you can help us complete our picture of expert teaching.

41. You were selected to complete this questionnaire because you are considered an outstanding teacher of writing. What do you think makes you so successful?

42. What advice would you give other teachers of writing to help them become more effective?

43. One of our main interests in this survey is to find out more about how expert teachers respond to student writing. Can you give us any additional insights on the topic of response to student writing that you think might be helpful to other teachers of writing?

44. Do you have a copy or description of a favorite assignment? If so, we would appreciate your including a copy or description of it in the packet in which you return this questionnaire.

45. Do you have an outline or any other information concerning the goals of the class on which you focused in questions 5 through 28? If so, we would appreciate your including a copy (or copies) in the packet in which you return this questionnaire.

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46. Is there anything else you would like to tell us about how you teach writing or how you think it should be taught?

THANK YOU FOR YOUR HELP.

Student Survey

The National Writing Project

This questionnaire is part of a nation-wide survey by the National Writing Project, a group of teachers dedicated to improving the teaching of writing. We have asked your teacher to give this questionnaire to four students. Your teacher will NOT see your answers.

With this questionnaire, we want to learn what you and other students like you think about the helpfulness of various teaching methods.

You can answer most of the questions by CIRCLING A NUMBER. For some questions, you will be asked to give a short written answer.

If you notice a problem with any question, please write us a note beside the question.

Read all directions carefully—ESPECIALLY THOSE IN LARGE TYPE.

When you finish answering all questions, put your questionnaire back in its envelope and SEAL THE ENVELOPE. When you seal your envelope, no one who knows you will see your answers.

All your answers will be strictly confidential.

Site [1-3]
No. [4]
Level [5]
Blank [6-8]

1. How often do you write for this class (either at home or in school)? {9}

   0   Never

   1   Hardly ever

   2   Some of the time

   3   A lot of the time

2. How often do you write for this class, compared to your other classes? [10]

   1   A lot less for this class

   2   A little less for this class

   3   About the same

   4   A little more for this class

   5   A lot more for this class

3. How often do you write just because you want to and not for school? [11]

   0   Never

   1   Hardly ever

   2   Some of the time

   3   A lot of the time

4. On the writing you do for this class, what grade do you usually get? Circle the ONE that is most [12]
   usual for you.

1	A	4	D
2	B	5	F
3	C	6	Other (please specify):_____

5. Birthdate: _____ _____ , 19_____   [13-16]
         Month   Day   Year

6. Grade: _____   [17-18]

7. Sex: 1   Male   [19]

            2   Female

8. When you graduate from high school, what do you plan to do first?   [20]

    1   Go to a four-year college or university

    2   Go to a job training program

    3   Go to a two-year college

    4   Go to work full-time

    5   Go to work and then go to college

    6   Go into military service

    7   Other (please describe): _____

          [21/b]

For each of the questions below, circle the number that fits best with the writing you do for this class. CIRCLE ONLY ONE NUMBER.

	NONE	VERY LITTLE OF THE TIME	LESS THAN 1/2 THE TIME	ABOUT 1/2 THE TIME	MORE THAN 1/2 THE TIME	
9. Of the time you spend on your writing for this class, how much do you spend on journals or diaries just for yourself?	0	1	2	3	4	[22]
10. Of the time you spend on your writing for this class, how much do you spend writing journals between you and your teacher or letters that you expect to get answers to?	0	1	2	3	4	[23]
11. Of the time you spend on your writing for this class, how much do you spend writing essays about your personal experiences?	0	1	2	3	4	[24]
12. Of the time you spend on your writing for this class, how much do you spend writing poems or plays or stories that you make up from your imagination?	0	1	2	3	4	[25]
13. Of the time you spend on your writing for this class, how much do you spend writing just to find new ideas?	0	1	2	3	4	[26]

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	NONE	VERY LITTLE OF THE TIME	LESS THAN 1/2 THE TIME	ABOUT 1/2 THE TIME	MORE THAN 1/2 THE TIME	
14. Of the time you spend on your writing for this class, how much do you spend presenting facts or events in the form of book reports, news reports, or **short** research reports?	0	1	2	3	4	[27]
15. Of the time you spend on your writing for this class, how much do you spend writing **essays** based on your ideas or on your opinions?	0	1	2	3	4	[28]

For each of the questions below, circle the number that fits best with what happens in your class. CIRCLE ONLY ONE NUMBER. [29/b]

	ALMOST NEVER	SOMETIMES	OFTEN	ALMOST ALWAYS	
16. How often does your teacher write comments on your writing **before** you have put it in its completed form?	1	2	3	4	[30]
17. How often does your teacher write comments on the **completed** version of your writing?	1	2	3	4	[31]
18. How often does your teacher talk with you about your writing **before** you have put it in its completed form?	1	2	3	4	[32]
19. How often does your teacher talk with you about the **completed** version of your writing?	1	2	3	4	[33]

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	ALMOST NEVER	SOMETIMES	OFTEN	ALMOST ALWAYS	
20. When you are writing for this class, how often do you and your fellow students talk with each other about your writing **before** it is in its completed form?	1	2	3	4	[34]
21. When you are writing for this class, how often do you and your fellow students talk with each other about the **completed** version of your writing?	1	2	3	4	[35]
22. How often do you receive grades on the **completed** versions of your writing?	1	2	3	4	[36]
23. How often does your teacher let you know what kinds of people might read each piece of your writing?	1	2	3	4	[37]
24. When you are writing for this class, how often do you make up your own topic to write about?	1	2	3	4	[38]
25. When you are writing for this class, how often does your teacher give you a topic to write about?	1	2	3	4	[39]
26. How often are there discussions in class about a topic before you begin to write about it?	1	2	3	4	[40]
27. How often does your teacher make comments about what is strong as well as what is weak in your writing?	1	2	3	4	[41]

[42/b]

As a student, you may be getting different kinds of feedback or response to your writing. IN THIS CLASS, how helpful to your learning are the following kinds of feedback or response? CIRCLE ONLY ONE NUMBER.

	DON'T KNOW; NEVER OCCURS	NOT AT ALL HELPFUL	NOT TOO HELPFUL	SOMEWHAT HELPFUL	VERY HELPFUL FOR LEARNING TO WRITE	
28. Comments on your writing before the the completed version	0	1	2	3	4	[43]
a. Talking personally with your teacher before your paper is in its completed form	0	1	2	3	4	[44]
b. Talking with other students in your class before your paper is in its completed form	0	1	2	3	4	[45]
c. Written comments from your teacher about your paper before it is in its completed form	0	1	2	3	4	[46]
d. Grades given by your teacher to your paper before it is in its completed form	0	1	2	3	4	[47]
e. Your teacher's asking you for your comments on your paper before it is in its completed form	0	1	2	3	4	[48]

[49/b]

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	DON'T KNOW; NEVER OCCURS	NOT AT ALL HELPFUL	NOT TOO HELPFUL	SOMEWHAT HELPFUL	VERY HELPFUL FOR LEARNING TO WRITE	
29. Comments on completed pieces of writing	0	1	2	3	4	[50]
a. Talking personally with your teacher about completed pieces of writing	0	1	2	3	4	[51]
b. Talking with other students in your class about your completed pieces of writing	0	1	2	3	4	[52]
c. Written comments from your teacher about your completed pieces of writing	0	1	2	3	4	[53]
d. Grades given by your teacher to your completed pieces of writing	0	1	2	3	4	[54]
e. Your teacher's asking you for your comments on your completed paper	0	1	2	3	4	[55]

[56/b]

	DON'T KNOW; NEVER OCCURS	NOT AT ALL HELPFUL	NOT TOO HELPFUL	SOMEWHAT HELPFUL	VERY HELPFUL FOR LEARNING TO WRITE	
30. Comments on your writing from others	0	1	2	3	4	[57]
a. Comments from friends (inside or outside of class)	0	1	2	3	4	[58]
b. Comments from parents	0	1	2	3	4	[59]
c. Comments from your teacher	0	1	2	3	4	[60]
d. Comments from other teachers	0	1	2	3	4	[61]
e. Comments from other adults	0	1	2	3	4	[62]
f. Comments from brothers or sisters	0	1	2	3	4	[63]
						[64-80/b]

31.   When you are trying to learn to write better, what helps you most and why?

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32. Please use the space below for any other comments you would like to make.

THANK YOU FOR YOUR HELP

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Appendix 4

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY · DAVIS · IRVINE · LOS ANGELES · RIVERSIDE · SAN DIEGO · SAN FRANCISCO   SANTA BARBARA · SANTA CRUZ

SCHOOL OF EDUCATION   BERKELEY, CALIFORNIA 94720

        We are writing to let you know that we have sent the
questionnaires for the National Survey of Excellent Teachers
of Writing to the teachers you recommended. We have sent
additional questionnaires to one of the junior high and one
of the senior high teachers for some of their students. We are
enclosing copies of all questionnaires so that you will know
exactly what the teachers received.

        We would very much appreciate your checking with these
teachers as soon as you can, to make sure that they have
received the questionnaires and returned them to us. For your
reference, a copy of the list of names you sent us is enclosed.

        If you or your teachers have any questions, please contact
Charles Underwood, Leann Parker, or me at (415) 642-7005 or
(415) 642-0963.

        You will receive a summary of the results as soon as they
are available. Again, thank you for your help.

                                        Sincerely yours,

                                        Sarah W. Freedman
                                        Principal Investigator
                                        National Institute of
                                            Education Survey of
                                            Excellent Teachers of
                                            Writing

JANUARY 17, 1934

TO: NATIONAL WRITING PROJECT SITE DIRECTOR

FROM: JIM GRAY, SARAH FREEDMAN, AND MILES MYERS

RE: N.I.E. RESEARCH GRANT INVOLVING NATIONAL
          WRITING PROJECT SITES

URGENT REMINDER

RECENTLY, WE ASKED YOU TO SUBMIT THE NAMES OF 6 OF
YOUR MOST OUTSTANDING TEACHERS OF WRITING: TWO AT THE
UPPER ELEMENTARY LEVEL (GRADES 4-6), TWO AT THE JUNIOR
HIGH LEVEL (GRADES 7-9), AND TWO AT THE SENIOR HIGH LEVEL
(GRADES 9-12). AS WE NOTED, THESE TEACHERS WILL BECOME
PARTICIPANTS IN OUR SURVEY OF THE PRACTICES OF EXCELLENT
WRITING TEACHERS. WE STILL HAVE NOT RECEIVED YOUR LIST.

WE FEEL THAT IT IS OF UTMOST IMPORTANCE TO THE PROJECT
TO DESCRIBE WHAT THE BEST TEACHING OF WRITING LOOKS LIKE.
WE THEREFORE NEED THE NAMES OF TEACHERS FROM ALL OF THE
SITES OF THE NATIONAL WRITING PROJECT.

WE URGENTLY NEED YOUR COOPERATION.

AGAIN, IF YOU HAVE QUESTIONS CALL SARAH FREEDMAN AT
(415) 642-0963

TEACHER DATA SHEET

Name	School Address	School Phone	Home Address	Home Phone	Grade Level
522					523

Appendix 5

SURVEY EDITING

1. Use green felt tip pen for editing

2. Write MD for missing data.

3. No fractional data--round off to integers, as follows

   <u>Elementary</u>   <u>Secondary</u>

   #12--round down   #33--round up

                                   #13--round down

                                   #7 --round up

4. Force "other" in demographic question into a legitimate category where possible.

5. Code secondary questionnaire pages 6-7¤"class title" as follows:
   1 = English, writing, reading
   2 = Social studies or history
   3 = Science
   4 = Math
   5 = Foreign Language
   6 = Other

6. Questions #36, 37, 38 elementary and #37, 38, 39 secondary: if 6 is marked, leave as is if writing related. Write in a category 7 for any other, unrelated subject.

7. Where "yes" or "no" is unmarked on questions 13 & 14 of elementary survey and questions 14 & 15 of secondary survey, but teacher goes on to circle descriptions of assignment, mark "yes" category.

8. Question #32 of elementary survey: consider question to be asking number of students in class. Mark as missing data if entry is "one."

STUDENT SURVEYS

1. Question #4--round down if "other"

2. Question #5--MD if year is 1984.

FURTHER GUIDELINES

1. Pick up questionnaires daily from BAWP office.

2. Write site code number and "El" or "Sec" on each piece of data.

3. Proof each questionnaire and then file in labeled boxes.

SURVEY EDITING

1. If there is a range, use the middle, e.g. 26.5.

2. If two numbers are circled:

    -if there is an arrow or some other indicator, choose the ~~higher~~ *one indicated*.

    -if there is no indicator and numbers are on both sides of mean, mark as missing data.

    -if marks are on same side of mean, select the one closest to the middle, rather than the extremes.

    -for questions that allow more than one answer, do nothing.

Appendix 6

Philosophies of Teaching: Mary Lee Glass and Arthur Peterson

       Following is a statement from each teacher gathered after
the observational part of the study was complete about their
theories of the role of response in the teaching of written
language. Although we gathered much of this information from
them in our interviews with them when we were selecting teachers,
we did not ask them to write these pieces until after we had
collected all of our data. We did not want to make them unduly
self-conscious about their teaching and our observations.

       Mr. Peterson, discusses a type of response that occurs
earlier in his semester, dialogue writing, that is crucial to his
setting up of his teaching and that we do not analyze at any
other point, because it did not occur during our observations.

Discipline, Delight -- and Fishing

Mary Lee Glass

Writing a statement about my philosophy of teaching writing gave me more than the usual amount of grief produced by that type of assignment. After all, it was summer, and what I wanted to do was sit on the balcony in the morning sun and wade through the stack of best-sellers piled up on my bookshelf. Thinking is definitely not part of my summer routine. In desperation, I even dragged out old papers, written for a variety of courses and audiences. Surely I must have said something worth noticing somewhere along the way, but they were a disappointment. They were out-of-date, dry, pedantic, overdone; none of them reflects exactly what goes on in my classroom right now or will in another few weeks.

In those tired, recycled papers, which I must remember to tell the next kid about when he tries to recycle a paper for a new assignment, only very little says anything about what my philosophy of teaching writing is right now, for teaching and learning writing are now, immediate, today, sometimes accidentally or serendipitously coincidental with so many other things -- the time of day, the season, the mood of the teacher or the kids, whether I'm rushing to catch a plane or worried about a parent conference, whether they had breakfast, whether what has been eluding them and me comes at me from a new angle as I walk in the door or a kid says something I didn't expect. Maybe the reason no one one has yet produced a perfect "canned" workbook or program or textbook to teach writing, at least for me, is that the discipline is too varied, too individual, absolutely dependent on the uniquely human elements of the moment to be caught and marketed. Oh, we can talk about it, around it, suggest strategies, but that most human capacity, communication, in its most enduring and artistic form, writing, is not the stuff of which computer programs are easily, or perhaps ever, made.

But besides the elements of spontaneity and individual personalities, we must also consider the factors of calculated design and inexplicable hope in the teaching of writing, which is more than a little like fishing. The teacher must develop incredible patience, sitting or standing there while nothing visible happens -- the bait isn't visibly taken, the water remains still, unrippled, undisturbed, for hours, days, weeks, months even. In fact, it is an absurd act of faith even to toss out the bait -- we don't know if there's anything in there, we certainly don't know if it's hungry for the bait, and we can't predict when and if it will bite, how big it is, whether it's worth the tedious, repetitive, sometimes exhilarating effort of waiting. But the fact is that the fisherman, like Hemingway's Old Man, with memories or visions of catching the big one, with interminable schemes for how to bring it off, goes on dangling the bait, waiting them out, hoping against reason for a hit, and so does the teacher of writing. As I sit here thinking how easy it became to play out this statement once I had found the

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metaphor, I remember how quickly some kids get inside the discipline of writing once they have "taken the bait," but how hard it is for others to find it in their own time and their own way, and how crucial for the teacher to devise the tactics, the times, the activities for all of them to do it.

The difficulty of developing the timing, of planning the strategies and knowing there will be results if only we are patient enough -- those are the challenges. For the teaching of writing must involve a wide range of experiences which encourage the beginner, or the expert, to learn to generate, collect, and articulate his thoughts and words, to organize and arrange them, revise and refine them and to evaluate the product before beginning the next excursion. We must find ways to develop the skills and capitalize on the talents, facilitate the craft and encourage the art, untangle the awkward and refine the florid, unleash the inarticulate and redirect the gushing. Not easy jobs, those, but they are what the teacher of writing to adolescents must be about.

The act and art of writing, for those students who will eventually learn to control it, even better to master it, must, then, become like Proteus a creature of many forms and shapes. Writing is practice -- frequent, varied, repetitive, unthreatening, developmental, exploratory, sometimes inconsequential, or, horrors, even fun, but never entirely unimportant. Children and adults learn to do everything better by practicing, from speaking to tying shoes to cooking souffles to controlling tennis lobs to manipulating computer programs. Most who improve at anything must pass the tedium of practice to discover the delight of accomplishment, and they pass that barrier often by finding out that practice is easy, fun, non-fatal, and necessary. Yet for so many years most of us neglected the idea of practice in the realm of teaching writing. Oh, we made them practice HANDwriting, those interminable exercises of concentric circles perfectly spaced, but we expected them, then, to know how to WRITE. That's about as clever as expecting the kitchen novice to execute a perfect souffle after you've taught him to beat the eggs. How can we expect children to learn their way into thinking coherently, expressing themsleves effectively, speaking with authority and voice and transitions, polishing with grace and art, if all we have done is talk about writing, about topic sentences, about paragraph structure, but we have not practiced? Practiced what? All of it -- saying it, seeing it, saying it better, trying it out on others, becoming aware that we hear when one phrase says it better, learning that making mistakes is not only not fatal but necessary to becoming better.

This is not to say, though, that practice is quite the same as drill. We have all endured drills -- workbook lessons where we fill in the blanks, repetitions of piano scales or multiplication tables or vocabulary words. Practice in writing must go beyond that, although there are, certainly, those elements of drill and repetition in it. The practice exercises must be varied, timely, must find new angles into the corners of

3

the learning processes, must become, if necessary, spontaneous responses to unexpected or predictable situations and reactions if they are to capitalize on each child's readiness and receptiveness, his willingness to take the bait. And in making a typographical error the first time I wrote that statement, I remembered that he must learn, too, to take the bit, for writing remains always a discipline as well as a creative inspiration. Only when the student learns that he or she must endure the practice to experience the art, must surpass the tedium to know the triumph, to care about how it is said as well as what is said, only then does he or she begin to understand the reason for all that practice, and, what's more, to use what he or she has labored to learn. And finally, as the pianist and baseball player know perfectly well that not every practice is evaluated with a recital or a championship, so must the student writer learn that although evaluation is essential, that evaluation of practice writing is not always the reward or intimidation of a grade from the teacher.

For, simultaneously with practice, the student of writing must learn to evaluate -- his own, her peers', the masters' writing. And in that fact lies yet another dimension of practice and dilemma for the teacher of writing, for he must, like coaches and drill sergeants and counselors, be all things at the right time to all students. Some coaches produce winning teams by badgering and intimidation, but the danger there, with adolescents learning to write, is frightening them off with criticism before they ever find out they have something to say. Some piano teachers succeed by working meticulously on fingering and metronome-perfect rhythm exercises, but the danger there for the writing teacher is losing the art and excitement and inspiration of writing in the tedium. Some teachers of writing see their job as that of preserver of the language and corrector of the errors, but they often wear out themselves and their students before anyone has discovered that he or she can write.

The trick, then, is to find ways to allow students to evaluate their own work, for, after all, they will be on their own when they leave a particular classroom and must succeed or fail in the next writing situation on their own, just as any pianist or ballplayer must take practiced skills to the next audition or tryout. Clearly, evaluation must become an automatic part of the practice, an informal exercise in expression and revision as well as the formal statement translated into a grade at the end of the quarter, an easy and comfortable and non-threatening part of the process of growth and thinking, an acknowledgement that we can all see and hear and judge what is "better" rather than depend entirely upon the teacher who grades the paper to tell us how good it is. If as a result teachers must give up reading everything the student writes, and, rather, let the students do much of that reading and evaluating, so much the better. No, I did not say give up reading papers entirely, for the teacher cannot lose track of where the students are, but we cannot, and we should not, expect them to learn to write better if we are the only ones in the class whose responsibility

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it is to evaluate.

If the practice and the discipline and the evaluation are the "how," then discovery must be the "why" of teaching writing to adolescents, for that is where we want them all to arrive in the end. They must discover first that they have something to say, and waiting for or motivating them to find it or care if they do is often the most difficult part of the entire fishing expedition for the teacher and takes every weapon -- or should I say bait or lure? -- in the teacher's box. If they do discover they have something to say, they must also discover that it matters how they say it, how they arrange it effectively and persuasively, and how they polish and revise and reshape it so that it says best what they intended. But most important, if the discovery of what we have to say leads us to explore our thinking, to uncover new ideas or relationships or insights that we had not seen before, that, I think, is the "big one." There can be no more exciting reward to the teaching of writing than to know that it led the student to discover something for him or herself. Those discoveries do not come often, they are often quite small and quiet, but the process of discovery and consequently of learning is central to what is human and intelligent. Students must learn to ask questions, to explore and articulate thoughts, to postulate and revise answers, to develop reasons, in short, to think. Once they have discovered the ways to do those things, when they write they share a little of that which is uniquely theirs with others with whom they have the human condition in common. How exciting to have the confidence and the impulse to do that -- and what a major task for the teacher of writing to create the conditions under which that exchange occurs.

Of course, as lovers of language and literature, we would like our students to go one step further and say those things artistically or at least to recognize when they or someone else has said something well. Therein lies the last bit of what we would like to happen if this were the best of all possible worlds and if we were so lucky as to succeed with every student in every class. Unfortunately, we must also confront the fact that some will try but never arrive at that end, some will arrive easily and never know how much further they might go, and still others will live their lives quite happy and fulfilled without ever knowing the delight of a phrase well turned. But most of us go into the business of teaching writing with more modest ends than turning out clones of Shakespeare or Fitzgerald or Twain and find it quite taxing enough to help them discover they have something to say, hear that some say it better than others, articulate what they have discovered about their thinking, and explore some ways to say it effectively. The goal of encouraging adolescents to write artistically is a worthy one but probably far off for most, of little interest to all but a few, but the teacher of writing must encourage, cajole, perhaps even trick them into trying, if, finally, we want it all to be anything other than a series of dull practices and pointless drills.

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If all of these seem rather grand goals for the teacher facing a class of thirty or thirty-five kids on Monday morning, so be it. I must confess they are not goals which I repeat to myself every morning as the alarm goes off at six or as I race to my first class at 7:59. But they are principles which are beneath the surface, like the fish I'm going after. Or perhaps they are the currents, the tides, the hidden power of the ocean of human expression. Without commitment to something like those principles, I'd be adrift in a sea of awkward expressions and red ink, disinterested kids and misinformed parents, media-mangled language, grammar-happy administrators, and boring papers. And that is not, thank you, a fishing expedition I care to take on.

Finding a Focus: Structure and Sequence

Mary Lee Glass

The Advanced Communication class which was the subject of a study of teaching expository writing to ninth graders was a new course in our curriculum, at least under that title. In that new course, however, we incorporated the same principles and focus I have used previously in teaching exposition to younger students. The major difference was that the course focused on two subjects our department had never before isolated in a separate course: writing and speaking. The semester-long course emphasized principles applicable to both means of communication: generation, development, and organization of ideas; focus and purpose; voice and audience; practice, revision, and evaluation. In fact, while we had planned the course to focus on those processes and principles, all of us who taught the course discovered some things we should have known before when we rediscovered how easy it is to teach all modes of communication at once; in fact, some of the "drudgery" of teaching exposition disappeared in the dual focus, for the variety provided by the speaking activities correlated with and reinforcing the writing assignments was an unexpected bonus in the pacing and interest level of the class.

The sequence of writing assignments was based loosely on a variety of sources and teaching experiences: Moffett, Macrorie, Bay Area Writing Project, and nearly twenty years of struggling with the problem and with the particular nature of students at Gunn High School, an affluent, academically-oriented school community. In general, the assignments were designed to move younger, egocentric ninth graders from that which is most interesting to them -- themselves -- to that which they express freely but often don't know how to examine -- their opinions. In other classes, I have begun with a personal writing assignment to develop both confidence and interest; in this class, we began with an interview assignment because of the oral part of the course, one step removed from the "self" but of equal interest because ninth graders are social, conscious of their peers, interested in talking.

The major problems identified by students in working their way through the interview were those of finding a focus and collecting enough information, both problems central to any beginning piece of expository writing. Students had to learn how to ask good questions, how to elicit sufficient information and detail, how to find a focus so that the paper did not become a boring, chronological list of facts, how to return for more information, how to make what, in some cases, seemed a dull person into something interesting enough to read about. They also experimented with voice, some taking on the guise of chatty sports columns, others becoming news reporters, others resorting to the first person because it was all they could handle.

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From this assignment, students moved to a more difficult one in terms of collecting information and focusing it into a coherent whole, often finding it necessary to manipulate a variety of data -- sensory details, memories, interviews, descriptions, events -- in the "5-S" report, my version of what Ruby Bernstein introduced participants in the first BAWP summer session to as the "saturation report." My directions are much more explicit than those she gave us -- younger kids couldn't handle the assignment when I tried it her way, but they could handle it, and did, when I became more specific about what I directed them to use and look for. The object of the assignment was first to observe in detail, take voluminous notes, evisit, collect so much information as to be "saturated," and then to find a focus, select and discard, give some shape to that which was overwhelming, bulky, shapeless. Those students who followed directions, with frequent checking, and took pages and pages of notes found it a challenge to find a reasonable focus, but they wrote good papers and learned a good deal about generalization, organization, and transitions in the process, although I doubt we used those terms as they were working. Those who took superficial notes in one or two five- or ten-minute visits quickly discovered that they had little to say and their papers were dull. So much for lectures about support, detail, development, etc. etc. etc. Given the volume of information, the need to struggle with focus, students were ready to move on to "plan" -- my shorthand for identifying before one starts the major parts of the paper. Some who are clever enough will see in that Plan the renaming of the five-paragraph essay, but the fact is that kids don't know how much they need or how to deal with it unless they have some guidelines, the more concrete the better. They bite off too much or too little, they lose a sense of focus and purpose and drift into narration -- and a simple plan built into the focus sentence is a way to provide both a clear direction and a map of whether one has really figured out what he or she has to say. The challenge, of course, is to push them to name the parts of the paper in the plan rather than to write all they have to say about the subject in the focus sentence, but the result of struggling with that part of the process of abstracting and articulating an idea and its parts is necessary to making progress toward exposition and persuasion.

The final assignment in the sequence was an "opinion" paper, one in which students were asked to identify an issue, "local" rather than "global," about which they had an opinion they thought someone else should listen to. The assignment is meant to build on the lessons of the first two: identifying a subject, collecting information and detail from a variety of sources, clarifying a focus and developing a plan, with the added dimension of turning the detail toward showing "why" one's opinion is valid. That, obviously, is the hardest job of the sequence. Younger students may find it easy to identify a focus, on the subject of required physical education or a longer school day, for example, but difficult to go beyond what "is" to why "required courses" or "longer days" are good or bad. The lesson, then, becomes a matter of pushing students to examine what they

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think and how their experiences and those of others relate to why
they think so. Some could go only as far as finding a focus on a
subject; others were able to find a focus and develop a tentative
plan; and some were able to push the plan of a paper's paragraphs
to articulating reasons and seeing how the parts of the puzzle
lead one to a strong statement of opinion with some punch in it.
Not all reached that goal, to be sure, but many had a glimmer of
an idea that will begin to make some sense to them as they go
about dealing with expository writing the next time from another
teacher. And that is really all I can expect them as ninth
graders, to do.

Along with these written assignments, oral assignments led
students to consider, though I never labelled them explicitly,
some of the same principles of rhetoric -- persuasion, audience,
voice -- as they developed commercials and free speech messages,
learned the difference between "once" and "always" in using
examples, explored "showing" and "tellng" and their effect on the
reader or listener. Practice exercises encouraged them to work
with both memories and observations and to learn when they had
been specific and detailed and when they had not. Others were
designed to help students figure out when they had a focus and
when they simply were swimming in the haze, when they had thought
about what they said and when they had not.

Ninth graders who are just beginning to discover the world
of thought and ideas are not ready to cope just yet with advanced
theories of discourse and persuasion, but they do have opinions
and lots of ideas waiting to be explored. Before they can
generate and manipulate some of those ideas effectively in a
piece of expository writing, they must learn some simple but
useful strategies for attacking a very big subject. The juggling
act for the teacher, then, becomes identifying the parts without
losing sight of the whole, providing some form that does not
become formula, structuring the options without cutting out
choices and possibilities. No small tasks, those, but then
neither is anything else about teaching.

Responding To Student Writing: Some Principles, Some Practices

Arthur Peterson

I have made up my mind on the subject of that old chestnut question, "Is it possible to teach writing?" The answer is, "Yes, but not everyday to everybody." Twenty-two years of classroom experience have humbled me. I have learned that the act of writing summons so many different skills and is so much the product of our students' needs, experience, and even bio-rhythms, that our chance of connecting with an individual student at any moment is a bet against the odds. However, in recent years, with the help of the Bay Area Writing Project, I have been able to sort out some sound principles for the teaching of writing. In this paper I wish to describe some ways I have converted valid academic theory to realistic classroom practice, particularly as these techniques relate to response to student writing. I wish to consider five areas: (1) responding to free writing; (2) structuring free writing responses to lead students toward exposition; (3) developing a response style; (4) using peer response groups; (5) teaching correctness through response.

Responding to Free Writing

Some truths about teaching and learning writing seem so simple-minded they are embarrassing to recite. For instance: Students learn to write by writing. What could be more obvious? Yet, for years I ignored this truism. I filled class periods with lots of talk about writing but very little writing. We would begin to write, (I seemed to be saying) when we learned to write better. This idea only sounds like it comes from Joseph Heller.

The Bay Area Writing Project helped me to reform. I began to see that if students write each day the process of writing, however painful, begins to feel natural. There may be no way to relieve the agony that comes with sorting out jumbled ideas. However, with practice, this process comes to be understood as a prelude to the emotional rush that accompanies an idea clearly expressed. The Writing Project made me understand that learning to write is not like learning to hang glide. The hanglider needs to learn all of the "dos" and "don'ts" before he puts on wings and tries to fly. But a writer can only learn to write by practicing, and he needs to understand that, in writing, no crash is fatal.

So with a tenth grade class I began to experiment with daily 10 minute free writings, usually a response to a word rich in connotations: popcorn, red, stairs. Students wrote reams, energetically, enthusiastically, often continuing to develop outside of class writings they had begun in class. Then one day a student asked the question I had been avoiding: "What are we going to do with this stuff?" In the years since, I have worked out several answers to this question.

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First let me consider the answer which, while intellectually defensible, has, for me, been impossible. I could have said, "Nothing. We are going to do nothing. If you've written something you'd like me to read, I'd be pleased to read it. Maybe you'd like someone else to read it, but, for me, when you've written it, you've done it. What anyone thinks about what you've written is irrelevant. You learned from the act of writing." Unfortunately--or not--my intellectual baggage did not allow this response. I have learned that in school students produce work to be evaluated, and, as a teacher, my job is to direct and comment on this production. The no-response response, even to free-writing, has never been an alternative for me.

Another answer, provided I was prepared to take up a monkish life style, was, "I will read everything you write." I tried this for awhile. But after devouring the complete works of each student, I was still left asking, "What do I say about what I have read?" I understood that my options were limited. I could not ask students to write spontaneously, and then comment on their pronoun reference errors or even their deficiencies in logic. Good manners limited me to words of praise ("strong word choice") and an occasional empathetic remark ("This experience must have been very difficult for you.") But after awhile the empathy took on a rubber stamp quality, and the praise, not balanced by negative comments, seemed empty. One lesson American students learn right off is that no one is perfect, and they become suspicious of teachers who tell them they are.

Students expect there will be some difference between school and school vacation, and this classroom without judgments was becoming a kind of Endless Summer. I tried another way; I established student response groups. Each student in the group was to select two of five writings he or she had done during the week to read to the group, a kind of self criticism. The group would then let the student know which of the two pieces they preferred--more judgment. And the student would then give me one piece a week to read, not five.

This was my first experience with student response groups and I formed some impressions which have remained with me ever since.

1. To the students, the judging did not seem to be the core of the experience; it was the sharing that was important. I realized that many of these students had never read anything they had written in school to anyone.

2. As students at this point had no shared criteria for judgment, I did not insist that they give reasons for their preferences. I felt uncomfortable with this loose structure, but, in thinking about it, some ideas emerged that have guided my planning of response group sessions ever since. I came to recognize that sharing and evaluating need to be separated. In this regard sharing writing is not all that

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different from sharing anything. If the students had baked
chocolate mousses and brought them to class to share, the
pleasure of the activity would be considerably dampered if
they were then required to judge the texture of each
concoction. In section four I discuss ways the sharing
function of the response group may be separated from the
evaluative function.

Now, with these papers, I saw my job to respond so as to
help students develop a common criteria for judgment. I picked
sections of papers and read them aloud--a paragraph, a sentence,
a phrase. For me, the economy of this technique proved
exhilarating. Instead of responding to one student with a few
complimentary squiggles which she might or might not take
seriously, I now used her successes to help thirty students focus
on the qualities of strong writing. I sought out examples of
honest expression, personal voice, strong verbs, specific detail,
figurative language, uncluttered statement. I did not then, nor
have I since, found great gaps between my criteria for good
writing and the judgment of the students. The difference between
my judgment and theirs is that they know what they like and I
have the words to describe why I like what I like.

My goal, then, was to draw from these tentative, unrevised
efforts some strong models, and then to describe their strengths.
For some students a model is enough. Others appreciate the
difference between a well-executed dive and a belly flop, but if
they are going to stop belly-flopping they need to analyze the
proper dive.

My focus when responding to free writing is on the proper
dive, not the belly flop, on what to do, rather than on what not
to do. Error finding can come later. It is a rare first draft
that is not weighted with unclear statements, sloppy expressions
and grammatical illiteracies. A first draft is an easy target,
but not worth shooting at. It is easy for a writing teacher to
diddle away time in uneconomical, unproductive ways. But it need
not be that way.

I have described here one way I have made my response to
free writing productive for my students and fulfilling for me.
To summarize the key elements:

- students, with the help of a response group, choose from several pi

of writing their "best effort."

- my job is to respond by identifying and describing key elements of

writing in these papers.

- this process needs to continue for at least two months, while o

class activities continue.

Structuring Free-Writing Responses to Lead to Exposition

Let us recall now how we began the free-writing exercises described in the previous section. Free-writings were inspired by a word. The word had to be the right word. Most fifteen-year-olds can write fluently, if not profoundly, about popcorn. Such fluency is not guaranteed when the word is "liberty." The words I choose for these free-writings have an equalizing quality: they are meant to appeal to common experience.

But free-writing assignments may also take the opposite tack. They may focus on a student's special concerns. The teacher's goal now becomes to establish a dialogue with each student. I use this dialogue technique to move students from personal writing toward expository prose.

The dialogue begins on the first day of class: "Write about your name. Where did it come from? What pleasures and problems has it brought you?" I have never had a student who could not write on this subject. When I collect these papers the ball has landed in my court. My job is ask each student a question, based on my reading of his response, that he will be able to answer during the ten-minute free writing period on the next day. If a student mentions he was named for an uncle he does not much like, I'll ask him what qualities the uncle has which irritate him. If the student then writes that the uncle talks but never listens, I'll ask if he knows others who do not listen and what he would like to say to them were he to get their attention.

Each day the student responds to the question, writing steadily for ten minutes, repeating the last word he has written when he becomes blocked.

For the teacher the challenge in this exercise becomes to motivate and direct the student. The process is a time-consuming one: two minutes per paper for twenty five students adds up to close to an hour. But the results of this exercise may be extraordinary. The teacher finds out how students are different: which of them sleep four to a bed room and who has a horse of her own. The student has a sense that the teacher is taking a personal interest in him, and as a writer he is moved to try his best.

But in addition to these affective results the teacher, who now knows what the student knows and cares about, is able to move the student from personal response to a more generalized consideration of his concerns. The student who is perceptive enough about communication skills to recognize that his uncle never listens, might be able to discuss some other ways communication breaks down, supporting his generalizations with examples from his experience.

The process of daily question, daily writing, needs to continue for at least a month to be effective. The goal may be an expository essay generated by the student's knowledge,

interests and concerns.

Developing a Response Style

We now move to another question: What kinds of written teacher responses are appropriate when student writing becomes more than an exercise in fluency? I've found the traditional method of response—meticulous correction of errors and an evaluative grade—seldom works. There are several reasons for the failure of traditional response:

1. Students seldom understand what the marks mean. On a returned paper "Pr. Ref." and "SF" appear to students as a kind of foreign language.

2. As, normally, the marked papers have been graded students are not motivated to study and learn from the markings even if they do understand them. Some few students are mature enough in their study habits that they can sit down with a "C" paper, study the mistakes, and resolve not to make these same errors again, but these students are a rare breed.

3. Even if a student is motivated to learn from his mistakes the process of "correct" writing is such a complicated one for the beginning writer that to learn from a specific modification mistake in one paper so he does not make the same mistake in the next paper assumes a talent for extrapolation that goes far beyond the maturity of most fifteen-year-olds.

For myself, I have developed some guidelines which minimize the problem I describe here.

1. Except for free writing, which I sometimes read for the reasons I have indicated earlier, I never read first draft work. Students must learn early on that the first draft is for them. They can only expect their audience to read revised work.

2. I avoid making marking symbols, a language made up by teachers and frequently incomprehensible to students. Teacher response should not be written in secret code.

3. So I write sentences that urge students to think and act: "How does this add to what you've already said above?...What is the central idea of this paragraph?...Try editing half the words out of this sentence." An English teacher has a responsibility to communicate with students in complete English sentences. The point of written response is to help students toward revision. Written comments are an aid in this process; marking symbols seldom contribute to understanding.

4. I've learned I can not assume students understand my clear and concise prose, so I no longer take chances. When I return a set of papers with my written comments I arrange a brief conference with each student, primarily to determine if he understands what I have written on his paper.

5. In evaluating a new draft of a paper my first concern becomes whether this new effort shows attention to my revision suggestions.

6. Theoretically, this exchange of drafts and revision suggestions takes place as long as a student can benefit from the process. However, the demands of the curriculum normally do not allow this degree of flexibility. But I make sure that, when the revisions stop, my comments stop. I do not comment on the paper I grade. If then, as teachers complain happens, a student "takes one look at a grade on a paper and throws his paper in the wastebasket," I am not emotionally crushed by his behavior, as I have already communicated with him in earlier drafts to which he has been required to pay attention. I should add, however, that my students are not as afflicted by the wastebasket syndrome as are some others because the attention they have by this time given to their paper generates a sense of proprietorship, and because there is a good chance that all this attention will have resulted in a paper that deserves, at least, a "C" grade. I do not worry much about grade inflation. My students need to understand that they can learn to write competently if they will learn to understand that writing is a process, not a slapdash task, and that good grades on written work are quite often a by-product of the care and attention this process demands.

Using Peer Response Groups

But the teacher as responder has his limits. If the teacher takes sole responsibility for asking questions which see students through the writing process, the students will be slow in learning to ask the right questions themselves. The peer response group is one setting in which students can get practice asking questions about their own writing and the writing of their classmates. As student response groups normally involve three to five juvenile human beings, it should be clear that setting up groups that work demands a variety of psychological understandings that go beyond the scope of these comments. However, I'd like to point out what I see as the strengths and weaknesses of student response and techniques I have developed to play to the strengths while avoiding the weaknesses.

The great strengths of the response group are that it allows students a peer audience for their writing and that it creates, in the classroom, an atmosphere of cooperative learning.

The major weaknesses of the student response group are that most students lack the critical faculties necessary to be truly helpful to one another, and to the extent students do have these skills, they often hold them under wraps as, except for those students who find little right about anything, students have great difficulty saying anything negative about each other's work.

I have already discussed one way to help students enjoy

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sharing of their writing: They need to share without compulsory evaluation (See section 1). With regard to cooperative learning, I've found that the best way to get students within a group to cooperate is to set up some friendly competition with students in other response groups. The groups become teams competing to eliminate verbage from flabby sentences, or to contribute specific details in support of a generalization, or to combine sentences to form new grammatical and felicitous structures.

The team games, which continue all semester, serve a kind of "ice breaker" function for the response groups, an informal opportunity for group members to learn about each other. When the teams function as response groups I normally ask them to perform specific, usually non-evaluative tasks. My objection to evaluative student response is that it is seldom specific. Open-ended questions such as "What did you like best about this piece?" or, "What didn't you like about his piece?" often bring vague responses: "It seems disorganized," or "It's funny." I prefer specific task assignments:

"Review the essays in your group, finding the linking verbs in each essay. Discuss how these linking verbs might be converted to action verbs."

"Review the essays in your group and .find places where figurative language would be appropriate. Share suggestions."

"Read aloud the part of your essay with which you feel least comfortable. Explain what bothers you about this section. Take suggestions."

Sometimes the response function of the groups and the competitive team functions merge, as in a task such as the following: "Identify the strongest opening sentence from the essays in your group. Enter it in competition against the opening sentences of the other groups."

In my class, then, response groups give students a chance to engage in some friendly competition, share writing, work out revisions, and, sometimes, gossip.

Teaching Correctness Through Response

Regularly, the revision tasks I assign response groups require some knowledge of grammar. I will, for instance, ask students to look for the subject of each main clause, and, if it is an abstract noun, to revise the sentence so a concrete noun becomes the subject of the sentence. Clearly, students are only able to look at their writing in these terms if they have some basic understanding of grammatical function.

The teaching of grammar seems to have acquired a bad name because it has come to be associated with disembodied "who or whom" exercises. Teachers need to be careful that they do not throw out key grammatical understandings because they have come

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to distrust "lie and lay" drills.

The key elements of grammatical understanding are:

a - a knowledge of the subject, verb, object sentence.

b - an understanding of words, clauses, and phrases as modifiers.

I teach these understanding, then in my response to drafts of student papers, I regularly make comments that assume students' familiarity with basic grammar and build on this knowledge:

"Try this sentence again with a person as the subject."

"Move this group of words closer to the word it modifies."

"Figure out a way to eliminate the 'which clause from this sentence."

To try to revise prose without a basic grammatical understanding is like trying to repair a Volkswagan without an owner's manual. It can be done, but it is inefficient. The only efficient way I have figured out to help my students write stronger sentences is to communicate with them in grammatical terms.

Teachers need to sift out the essential grammatical understandings from the linguistic niceties, and, in response to student writers, focus on these key understandings, not in the context of "correcting" student errors, but rather as a method of asking questions and making suggestions that will imprve revision.

Conclusion

Are there guiding principles, then, which can help a teacher organize strategies for response?

This paper has stated or implied the following guidelines:

1. Response must begin with encouragement.

2. The response audience needs to include others than the teacher.

3. The teacher may use response comments as a way to help students focus their writing, to understand what they already know, and to move from personal narrative to exposition.

4. The teacher's written responses should direct the student writer toward revision. A response that does not call for a revision is often a waste of the teacher's time and energy.

5. A piece of writing should only be graded after the student has completed his revisions of it. In general, students

express little enthusiasm for revising work that has already been graded.

6. Student response groups, while they provide a valuable addition to the learning environment, can not replace teacher response which is more likely to be informed and objective.

7. Student response groups function best when presented with limited and specific tasks.

8. Students need to understand key principles of grammar and sentence structure if response dialogue between student and teacher is to function efficiently.

9. Written response needs to be accompanied by brief student-teacher conferences if it is to be effective.

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Appendix 7

Note Taking Conventions

<u>Scribe</u>: <u>In-Class</u>

1. Note sheets were divided vertically into two columns, the left taking approximately 3/4 of the page and the right 1/4. In the left column objective observations were recorded. In the right column were the Scribe's reactions, opinions, interpretations, and hypotheses about what was occurring.

2. Activity shifts in the classroom were marked by a short horizontal line extending from the left margin a few inches into the page.

3. The clock time was recorded periodically in the left margin, especially at the juncture of an activity shift or at the moment of what the Scribe judged to be a key event involving response.

4. Important events that the Scribe felt should be analyzed further through listening to the audio or video tapes were marked by an asterisk in the left hand column, usually accompanied by a notation of the clock time.

5. Everything written on the blackboard was included in the notes, enclosed by a box to mark it as blackboard material.

6. At the heading of each set of notes was an identification code:

   Teachers last initial - week number - day number

   For example, G-02-4 = Ms. Glass, week two, day four.

   This code was also used on the video tape and on the audio tapes; in this way, we cross-referenced and indexed the data.

<u>Technician's Additions</u>

After class each day the Technician read through the day's notes. Using a contrasting pen or pencil, so her additions could be distinguished from the Scribe's observations, she added objective details that the Scribe may have missed, elaborated on points in the subjective column from her own point of view and, in the left hand margin, filled in the video counter numbers from her notes that coincided with the activities that the Scribe had described, so that the activities could easily be retrieved on the video tapes when the data were analyzed.

Scribe's Review After Class

1. Preliminary coding of response events. Every night the Scribe read through the notes for the day to locate those interactions between the teacher and students or among the students themselves (in the whole class or in peer groups) that would be described as "responses" to student writing.

   Finding such response events, the Scribe then coded them in the margin of her notes, using the following conventions:

   responder/recipient of response:

   > T = teacher
   > P = peer
   > W = writer
   > C = class

   channel:

   > Or = oral
   > Wr = written
   > N = non-verbal

   stage in writing process

   > Pr = process
   > Fn = final

   For example, (1) if the teacher told the class that their last papers were not detailed enough, that remark would count as an oral response by the teacher to the class in general at the final draft stage of their writing. Or (2) if peer groups read each other's rough drafts and filled out evaluation sheets about those drafts, that activity would count as a written response by a peer to an individual writer in the process of writing a paper. The first example, then, would be coded (1) T/C/Or/Fn, and the second would be coded (2) P/W/Wr/Pr

2. Summarizing the day's notes. Finally, the scribe wrote a summary sheet of the day's notes, including: (1) a list of the day's activities; (2) a list of assignments, both in class and homework; (3) a list of response events (listed by code and referenced to a page number); and (4) a short section of comments. Comments covered anything from classroom events worth noting to logistic problems in data collection.

CODES FOR FIELD NOTES as of 3/19/84

Codes for Response Events

For each response event put the following codes as appropriate:

for responder: T (teacher). P (peer). O (other - specify).
                    C (class). Pf (peer-focal student). Wf
                    (writer-focal student)

        audience: W (writer-student), WC (writer + class), WP
                    (writer + peers), C (class). PW (peer(s) +
                    writer). O (other - specify). Wf (writer-
                    focal student), P (peer-student). Pf (peer-
                    focal student)

        focal/non-focal student: F (focal), N (non-focal) -- as
                    subscript to recipient or responder, e.g.,
                    Wf for a writer who is a focal student

        channel: Or (oral). Wr (written), NV (non-verbal).
                    O (other)

        time: Pr (process). Fn (final)

        interesting uncodable response events or sections: V
                    (i.e.. check mark)

        parts worth listening to/viewing on tape: * (i.e.. star)

Explanation:

    Responder = who uoes the commenting

    Recipient = audience for the comments

    Focal/non-focal = whether the responder or recipient is a
        focal student or r.ot

    Channel = whether the comment is oral or written

    Time = when in the process -- either during the draft stage
        or after the final draft -- the comment is made
    Writer = student who has either produced a written product
        or delivered a spoken product (e.g., a speech)

    Examples: (1) T/Wf/C/Or/Pr = teacher made an oral response tc the
                    writer who is also a focal student

               (2) C/WC/NV or Or/PR = The class (C) responds to a
                    writer in the context of a class discussion (WC).
                    orally (NV or Or). to a work in process (Pr): See
                    G-01-3. p. 1. students report on the person they
                    interviewed the day before. The class is to rate
                    them on a scale of 1 to 5. by a show of hands.

548.

(3) W/C/Or/Pr = The writer (W) responds to the class (C), orally (Or), about her own writing that is in process (Pr):   See G-01-4, p. 2, asked to discuss the free-writing done the day before, one writer offers that it was troublesome because the writing was too personal.

(4) T/WC/Or/Pr = The teacher (T) responds to a writer in the context of a class discussion (WC), orally (Or), to a work in process (Pr):   See G-01-5, p. 5, after a S reads his free-writing aloud, the teacher coments to him that this was a good example of stream-of-consciousness writing.

Other Codes

To tag management or other non-response event activities: M

To separate events in the lesson: draw a line between them

Blackboard information: draw a box around it

Lesson summary/synopsis (on a cover page): note the following:

Events of the lesson: e.g., introduces research
                        takes attendance
                        hands out permission forms
                        hands out questionnaire
                        has   Ss   select   numbers
                           for next session
                        etc.

Assignments: e.g., in class: fill out questionnaires
                                  do interviews

                     homework: generate 10 questions for
                                   furthering interviews

Response events: (give tally for each code + page numbers)
                   e.g., TWCOrPr-3 (p. 4, p.6)

Comments:

G-09-1
Glass, Monday March 26, 1984

Summary

T reads bulletin

T has class put their papers in order as
she passes out evaluation sheets :
eval. sheet, final draft, rough draft,
editing sheets, notes

T gives directions for doing eval. sheets

Ss do oral proofreading of papers, in pairs

Ss do self-evaluations

Ss do last reading on ea. others' papers &
Comment ("other reader" stage)

T refers to bonus question on board &
tells cl. she'll answer their ~~Qs~~ about it ~~tomorrow~~
"Write a ¶ abt what the work of 3rd Quarter
has shown you about the process or problems
of effective communication"

T refers to board : list of speeches to be
given tomorrow

T gives homework -- process log

Assignments
In Class

Proofread paper
Do self-evaluation on paper
Do "other reader" reading of papers, w/
Comments, minor corrections

Homework
-Be ready w/ speeches for tomorrow
(i.e. Ss listed on board)
-Process log - 10 min., write abt what you
thought abt assignment : what could have bee

550

Response Events

W/W/ (self) Or/Pr   Continuous   pp 3-5
W/W/ (self) Wr/Pr   "   "
P/W/Or/Pr   1   4
P/W/Wr/Pr   Continuous   6-7

Comments
    Intensive response day, w/ feedback
    coming from self + peers.

Glass
G-09-1
Mon., March 26, 1984

.001 [P.] S. [...] in T in[...] class   camera [...] T, [...]

8:51 T reads bulletin

1.20

T. asks Js to pay atten
so she doesn't have
to "lose patience"   Voice calm; refers to
                                                herself, nurselike, in
                                                3rd person

12.6   Passes around eval.
       sheet. Tells cl to put in order
          Top ' eval sheet
          ___ final draft
          ___ rough draft(s)
          ___ editing sheets
          ___ notes

       Tells cl that they can
       probably figure out the
       order -- last thing [have]
14.6   goes on top. DS asks whether they should
       [T] not to include pre[...] [...]
       log, 'cause they're going
       to be working w/ them
       later
1[..] [...] [...]
       [...] Tells cl to fold eval.
       sheet w/ printing facing out
       Tells cl to put name
       in space where it says
       her's name

BEST COPY AVAILABLE

Tells cl to circle directions
for her on # of comments.

Tells cl to turn eval.
sheet over. Write in
"self evaluation" not own
paper.
Name of proof-reading partner
goes in after they get one.

I reiterates all this.

| | JY looking through a small notebk; tries to tear out sheets (I think these are her observation notes). |

251   Tells cl that by 9:20 they
should be finished; don't
need to drag over to tomorrow.

proofreading should be oral
10 minutes for p. 4...

9:00   I asks for Qs.

330   Mary Jane asks if, when
proofreading & find mistake,
should they correct it. T: Yes.

I tells cl to find proof-
reading partner.
Tells them to keep quiet
tone of voice.

Jenny turns to JY + asks
her if she wants to be proof-
reading partner. JY + Cathy
exchange glances; JY tells
Jenny that she ~~reads~~ + Cathy
were going to be partners.

Jenny winds up w/ Ken Y

Partners:
John O + John Yearly — KC #6
JY and Cathy J.   #7
AG and Aimee S.   #4
DS and Rot S.   #5

9:02 T tells cl to stop,
lower voices; don't give
these to partners to read
aloud, do so yourself to
your partner.

9:03 SWF gives back-up mike to
Sara/Serena

T at desk, silently taking
roll

w/ W ? or P?
.479   T begins to wander around
rm ... stops to talk to ????,
.500   ??? ? John ?
.530   Cathy + JY each read theirs
aloud to themselves,
simultaneously

It looks like AG + Aimee
read aloud in turns, to
each other.

JO + J. Yearly read aloud
simultaneously, to themselves

DS + Rot   "   "

.554

9:10"
.645

> 3rd Q Bonus (5 pts, optional)
> Max. 1 p., 1 side.
> Due: beg. of per: Wed. (no late accepted)
> Write a ¶ about what the work of 3rd Q.
> has shown you about the process or problems of
> effective communication.

9:14 — DS goes up to T, near her
611 — desk, & talks to her. — asks T if they shd. ____ papers
— Returns to seat, grinning. T ____ ____
— Ron talks to Ron. ____ earlier in pd. DS says
122 — Ron raises hand for T ____ T ____ asks Ron
— T waves over to him & they ____
— talk abt. what T put on
— board. T tel ____

9:15 — DS goes up to T's desk & uses ← Aileen also 9ª
— stapler.

> JY & Cathy are reading
p/w/0r/Pr — ea. other's papers. Cathy
— points out s'thing to JY &
— they discuss it.
753 — T ____
723 9:16 — T sd. lea cl. Tells them
— to ignore board for next 15
— min. & get on w/ proof —
— ____ She reiterates
— what they should be
— doing now — — if finished proofing, then need to

T tells cl if they're
through they can hand
in their papers.
DS gives her his

He's the 1st to do so

JY & Cathy are still
proofing
AG + Aimee are finished
JO + Yearly

T draws lines on K.
AG, DS, ? Nany as
they finish, etc.

9:20 T reminds partners w/
tape recorders to return
them when finished.

JO
AG is writing in her
binder.
JY + Cathy still proofing

906 9:21 T tells cl she's abt to
circulate a paper that
they're to read as "other
rdr." Tells them to
pencil in spelling changes
on paper
+ read carefully,
marking comments on
[separate sheet of paper??]

The ones she's collected

A 3rd reading, then,
for ea. of their papers

SWF -- is this right?

Tells cl they'll have
10 min. to do this.

933 T walks around rm,
distributing these
papers.

T tells cl, that if they're
still in partners they
won't get this 3rd copy
on their papers.

she's next to
JY & Cathy &
is addressing her
comments to them.
They hung up &
stapple their papers
together, then give the
to T.

9:45

10:00   If display day. T tells
         to say cl, so she won't
         all be gone.

10:30   T asks so, help so do work.

10:45   Class is quiet, reading,
         T wanders around room,
         looking over their
         shoulders.

P/W/Wr/Pr
(continuous)

camera nDr't T3 #5,
         19

9:28
1050

┌─────────────────────────────┐
│ Speeches Tues.   │
│   Schilling   Hooker   │
│   Schmid   — Chu   │
│   Marcus — Spudich   │
│   Apterer   Hostnick   │
│   Dixon   │
│   Chu   │
│   Lacy   │
└─────────────────────────────┘

at finish

9:30 T: When you're finished
      your paper & made comments,
      you can give them to
      me. Also tells cl that
      if eval. sheet is on backwards,
      take it off & re-attach it 557.

T's voice quiet,
mellow

yes

camera T, DS, 10

Order, procedure,
neatness — so'

Tells cl to be quiet while
others are still working.

9:31 "John ... Knock if off"   .. low voice, this
                                      addressed to John
                                      Y., who smiles.

Tells cl again not to
talk.
Refers to bonus Q on
board; if they have
any Qs abt it, ask
tomorrow.

Tells cl she'll give'
the assign. after all
papers are in.
    John H. + J V are last
    A G + David Chin to hand
            in these papers now.   (Ken Y. has
                                          his in after
                                          cl is over

        #1:
    T.: on board, speeches
    to be given tomorrow;
    #2:

11:8? In process logs, take abt
    10 min -- all you have   } Note mitigating
    to write is: modifier
    what you thought of assign.
    what you think could
    be done to make it more
    useful.
    Bring process logs to cl
    to turn in tomorrow.

Tech Notes – SUF

O44 end Reb S. convers   camera on DS, JY
                                              T

120 bulletin over

126 eval sheets

146 DS asks abt process log

160 directions abt order for Randin in papers

196 eval sheet on top folded = gives directions
           again

294 outline for time - by 9:20 finished w/
           proof –, self eval & comments ⇒
           10 min / paper

330 M.J. qst — partners

450 ──────────────────→ moved camera
                                    back –
                                    on JY & John;
479 – T to Reb   & DS & Reb

500   T to Sara J.   camera moved to
                            get JY & AG
                            w/   w/
530 John Yair qst abt   Cathy   Aimee
         own paper – self eval   camera back to JY, DS

576   camera back to JY, AG

6 JO, JY

5 DS, RS

9 MCath & Lisa

8 Andy J & John H.

7 Jackie Y & Cathy

4- Amy G & Aimee S.

BUp Sara & Serena

645 camera moved to get T writing on bd —
      back to JO & DS   3rd Q borw

698 — DS asks proced. qst. — says ask RS

722 Rob asks qst
     Aileen

750 Martin asks abt S/r agr.
  →774

785 directions to class

795 John H

810 — Amy G — forgot stuff — will bring tom.

822 — finish up proqrds

838 Amy
Din   hand in papers thanks to all
Mary

852 JO- can buy drafts tom. — flip tape audio
                                — during R&b S
                                  8st

→ 908 - gives papers to
        proofrdg partners

933 hands out papers

966 — directions comment
      Lisa to Gil's ratings
990 Aimee's to Gil $ Jackie's

1003 Jackie staples   camera
      David told to take Jackie's   moved to
                                AG, 14

        1030   T looks over
                        Andy S'o

1045 - room silent
1050 T writes on bd - Speeches Tues.

off camera
1069 Rob shows DS their names on bd 1st

1090 - T. quiet directions

1159

1188 process logs - interference or

1258 counter #

Camera turned to
T, DS, TO
as T receives
papers

Seating Chart - MLG

Yolanda   ×Kate   Martin ×   × Andrew
                                Ken   ×
Eileen ×   × Joann   Renee ×   ×
Sharon ×   × Mary Jane   Lisa   ×   ×
David C. ×   × Pat   Mary Cath ×   × Amy G.
Andy S.   × Alan   Jenny ×   × Cathy
                 × John O.   Andy J ×   × Jackie
    Noelle   × Sara
         C.   ×

Absent: Apri.
        Keli

Sharon

Mary Jane

Noelle

Yolanda }
Aileen }

#8   John N.
Andy J.

Kate
Joanna }

Martin
Andrew

(:
David
Andy S. }

Ken G.
Jenny }

Jamie #4
Amy }

#5
Rob
Dan }

Lisa #9
Mary Cara }

John G. John O. }
#6

Doug Sheri

Casey
Jamie
#7 }

Debbie
Rachel }

Serena Sara }
Ricki
???

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Appendix 8

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Procedures for Set Up of Recording Equipment

1. Recording equipment was removed from locked storage and placed on a wheeled cart for transportation to the classroom each day. Both the Scribe and the Technician checked connecting cables and machine settings, according to a fixed protocol (see attached sample protocol).

2. The video camera and the cart carrying the recording equipment was daily placed in the left rear of each classroom. In Ms. Glass's class, student seats were arranged in a long horseshoe. In Mr. Peterson's class, student seats were arranged in rows on three sides of the classroom, all facing the center. This positioning of the camera placed the Technician near the left rear of the horseshoe, facing the front of the classroom, towards the teacher's desk and the blackboard and away from the windows (see Figures 2.1 and 2.2). The Scribe sat in the right rear corner. This arrangement afforded two viewpoints on the classroom at large. The camera was sometimes moved a few feet to enable a better view of focal students during class or group activities, but in general it remained back as far as possible in the corner.

3. Each day, an omni-directional microphone was plugged into a permanent extension cable which was attached to the ceiling of the classroom. Then a diversity wireless microphone was given to the teacher. Each microphone fed into one channel of a stereo audio recorder which was connected by cables to a stereo video recorder. Both the master audio and the video equipment were under the control of the Technician.

4. A back-up tape recorder was placed in a corner of the classroom opposite the master audio tape recorder, in case of master recorder failure.

5. Whenever the class divided into small groups, separate audio recordings were collected of each group. Small, rechargeable tape recorders were placed in the center of each group.

6. The classroom teachers were provided a tape recorder and audio tapes and asked to record any conferences they held outside class with individual students.

7. For the focal students student writings and teacher and peer comments on these writings were collected and photocopied as well as the comments of the focal students on the writings of others.

1

8. At the end of each recording day, a daily recording log was completed which indicated the ending video and audio counter numbers for that day (see attached, sample recording log). In addition, a data log indicated the type and code numbers of data collected, including video recordings, master and back-up audio tapes, and additional recordings of peer groups, if any (see attached, sample data log).

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Protocol for room set up

TO BE CHECKED INDEPENDENTLY BY TWO RA'S

AFTER YOU HAVE CHECKED ALL ITEMS, INITIAL RECORDING LOG
IN LAST COLUMN

PART I--BEFORE ENTERING CLASSROOM

1. Check settings on all machines:

    a. VCR:
            L&R_____
            NR on_____
            Mono_____
            Camera on_____
            Power on_____
            Tape speed slowest_____
            Standby_____

    b. Marantz:
            Dolby on (set later)_____
            EQ 120_____
            Bias low_____
            Manual limiter_____
            L&R_____
            Speaker monitor on_____

    c. wireless:
            Line in_____
            Check connector cable for mike_____
            Power on_____

    d. Camera:
            Auto iris_____
            Indoor_____
            white balance_____
            Standby switch ON_____
            Plug in external mike jack_____

2. Check that tapes are labeled and in:
    VCR_____
    Marantz_____
    Sony back-up_____

3. Check all cable connections between video and
    audiotor tightness_____

4. Check to see that wireless receiver cable is plugged into
    GREY (L) audio/ video Y cable_____

    BE CERTAIN CONNECTOR IS PUSHED ALL THE WAY IN_____

5. Check to see that Sony mike's permanent cord is plugged
    into RED (R) audio/video Y cable____

    BE CERTAIN CONNECTOR IS PUSHED ALL THE WAY IN____

6. Set up wireless receiver:
    Put in antennas____
    Check cable from A/V Y____

7. Place wireless receiver in purse for Ms.G.

8. Screw view finder on camera____
    Plug cable of view finder into camera____

9. Remove lens cap____

10. Extend tripod legs____

10. Screw camera onto tripod____

PART II--IN CLASSROOM

1. Plug in master cord for main recorders____

2. Plug in Sony back-up____

3. Plug Sony mike's permanent cord into RED (R) audio/video Y cable____

    BE CERTAIN TO PUSH CONNECTOR ALL THE WAY IN____

4. Plug Sony mike wire into ceiling cable in middle of room and drop
    mike to mouth level____

5. TURN ON SONY MIKE____

6. Turn on wireless receiver (2 switches) and give to teacher____
    Make sure teacher isn't wearing jewelry that would interfere
    with mike____

7. Set up tripod____

8. At VCR deck screw camera cable in_____

9. Set white balance____

10. Press PLAY AND RECORD BUTTONS on VCR____

11. PRESS RECORD ON MARANTZ____
    BEGIN VIDEO RECORDING____
    PRESS RECORD ON BACK-UP SONY____
AFTER ABOUT 30 MINUTES
CHANGE SIDE OF AUDIO TAPES.

NIE-G-83-0065   1/30/84

G-09

DATE	PGM	SCENE	V-COLOR (CH#)	M-AUDIO (CH#)	S-VIDEO (CH#)	COMMENTS OR NOTES (PGM. TITLE, SETUP CHECK)
		BCK LOG'D	BEG	END	BEG	END	BEG	END	
3/26	MLG		000	1258	000	739	000	636	All ok. Slate for tomorrow not shot.
3/27	MLG		1258	2234	000	844	000	643	Ms. Master audio mike not working at all. Tried to use back-up mike to pick up a Ms. & G.
3/28	MLG		2234	3033	000	767	000	665	Master audio mike not working at all. Turned up wireless to get speak—
3/29	MLG		3033	3693	000	690	000	659	mike okay!!
3/30	MLG		3693		000	761	000	920	Okay — Slate for Mon. not shot

G-09

DATA LOG

DATE	TEACHER	TECH.	SCRIBE	VIDEO (cat#)	M.AUDIO (cat#)	B.AUDIO (cat#)	OTHER AUDIO (cat #s)
3/26	MLG	SLF	MS	G-09	G-09-1	G-09-1B	ProoFreading Pa #4-9 + back-up
3/27	MLG	Cg	MS	G-09	G-09-2	G-09-2B	—
3/28	mLG	LP	Cg	G-09	G-09-3	G-09-3B	—
3/29	mLG	LP	Cg	G-09	G-09-4	G-09-4B	—
3/30	mLG	RMC	Cg	G-09	G-09-5	G-09-5B	—

Appendix 9

Student Interview

1. Introduction of interview--follow up on observations; we've talked to
    T's; we need to get S's point of view; anonymous, so feel free to say
    anything. But before the particulars of your classroom . . . (see
    next question)

2. Survey--fill out this survey and tell me the reasons for answering as you
    do while you're filling it out.

3. Do any of the teachers you've ever had stand out in your memory for having
    helped you a lot with your writing?

    If no, then how did you learn to write?
    If no, tell me about your writing instruction in junior high.

4. How does your writing instruction this semester compare to past?

5. When we were watching your class, we saw Ms. Glass/Mr. Peterson do lots
    of different activities. We want to get your point of view on them.

    (Follow with appropriate list of activities.)

6. (For Ms. Glass only): One day there was a discussion in class about how this
    class was different from past writing classes. What are your feelings about
    this issue? How is this class similar to other writing classes?

7. What do you think a writing teacher needs to know or be able to do in
    order to teach writing well?

8. What do you think a student has to do to learn to write?

9. What do you think someone has to know or be able to do in order to write
    well?

10. (Take out student's folder) Look through your folder and select what you
    think is your best piece of writing. What made you choose that piece?

11. How do you think your writing has changed over the semester? Why do you
    think it has changed? Did the teacher do anything; did you do anything;
    did other students do anything to bring about this change?

12. (Get student's summer schedule. Ask how to get in touch with him/her,
    what his/her best time is. We will be contacting you to meet again in order
    to look at some of the video tapes that we took of your class.)

<u>Teacher</u> <u>Interview</u> <u>I</u>

July 5, 1984

1. Throw the floor open for both T's to talk - ask for their
    agenda.

    Were there things that happened before or after we came, or
    outside of class that we were unable to observe that you
    think we should know about? (Fill us in on what happened
    before or after we came.)

    Address T's agendas.

2. Ask T's for guidance in dealing with data analysis.

    Of the data that we collected this semester, is there any
    part that you are particularly interested in? We would like
    to be able to address some of your research questions.

    In your teaching, what are the important moments, as far as
    response is concerned? How did these moments go this
    semester? Are there any incidents that stand out in your
    mind as being particularly important?

    We have focused on four of your students (give names). We
    don't know much about these students' backgrounds. Do you
    have any information about them that would help us out? How
    do you think the semester went for each of these students -
    in your eyes, how (if at all) did they progress? Does
    anything stand out in the semester regarding these students?

3. General questions about class, teaching.

    What role does response play in the teaching and learning of
    written language, in your view?

    Describe the English curriculum at your school. How does
    this class fit into the overall sequence of things for these
    kids?

    What do you see as important about your teaching?

4. Give teachers writing task:

    Personal statement

    Please describe your philosophy of teaching, including a
    historical (and personal) view on how this philosophy
    developed over the time that you have been teaching. Any
    sources of inspiration?

    Please describe the sequence of writing assignments we have
    observed in your class this semester, and tell us how these

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assignments (and this sequence) fit into your overall
philosophy and view on things. Why this, and why now?

Teacher Interview II: Glass

July 13, 1984

CG - Clarify "philosophy of teaching" - MLG has gotten at
teaching as a vocation. We want to know what her notion is
of what teaching is to accomplish as far as the student's
learning goes.

Specifically, we are interested in some things she has
already alluded to in different settings, such as:

> Function of good teaching is to get students to
> discover things for themselves - get MLG to comment on
> how she causes such discovery to come about, and what
> it is that she wants students to discover.

> What does MLG mean about the function of "putting it in
> words?" What must the student be able to put into words
> in order to be able to use the knowledge in other
> situations? How does this work? How does she help
> students to put things into words, transfer?

> MLG appears to feel strongly about "keeping the ball in
> the S's court." What does this mean for their learning?
> Are peer groups another way to keep the ball in their
> court, as response environments that are not teacher-
> centere (as opposed to conferences)?

MS - Have MLG loc over school write-up, correct any errors, make
any addition that need making.

Ask MLG to talk specifically about the English curriculum -
what happens each year, how do the classes fit together?
Where does this class fit?

MS - Ask MLG to characterize each focal student, give some
background information on each one, her perceptions of their
abilities, and her perceptions of any progress they might
have made over the semester, and in which areas progress
occurred.

SWF- Have MLG look carefully through writing folders of focal
students, helping to come up with a system of categorizing
and describing these comments that will be useful to other
teachers.

Appendix 10

CODING MANUAL

We have maintained three major data sources from which we have a record of the response that occurred to student writing during the observation period. While the record is not 100% complete—private events such as students' reflection on their own writing or unobservable conversations inside or outside the classroom escape the reach of the researcher—we do have records from (1) classroom field notes taken at the time of observation and supplemented by viewing of classroom videotapes; (2) research notes on audiotapes taken of focal students' peer response groups; and (3) focal students' notes, outlines, and essay drafts as well as peer and teacher evaluation sheets, on which written response appears. NOTE: Field observation data reflect participation by any and all students in a classroom while group data and written response data reflect only focal student participation.

Coding of these data sources captures what we have decided to call "response episodes." Response episodes are usually broad-based events in which some kind of response to student writing occurs, at any time during or after the writing process, for example, while ideas are being formulated, while a practice activity is taking place to which feedback has potential ties to the assigned essay, while an essay is being drafted, and so on. Response episodes are characterized by a common theme and a common function, with a marked beginning and end. So, for

example, one teacher-led class discussion during which both teacher and students give feedback to a sample of student paragraphs counts as one response episode; a meeting of one peer group during which, say, rough drafts get read and criticized, counts as one response episode (six such peer groups meeting for the same purpose at the same time, that is during the same class meeting, count as six response episodes); teacher comments on a rough draft of one student's essay counts as one response episode (four such essays from either the same or different students count as four response episodes). One response episode can follow another in rapid succession, one response episode can last an entire class period, or, as in the case of peer groups, several episodes can take place simultaneously. What is important for the coding is that response episodes are clearly discrete events with an "essence" that can, with high reliability, be described by our codes.

For each coding category we present an explanation as it applies to the field notes and classroom videotapes (FN/VT), the group tapes (GT), and the written comments (WC), as well as examples.

Cols. 1 & 2: Case number

FN/VT: Response episodes are consecutively numbered, beginning at 1, each day. "Case number" refers to the number of the response episode.

Example 1: Week 6, day 1 in MLG's class: there are two response episodes, numbered 01 and 02.

Example 2: Week 6, day 4 in MLG's class: there are six response episodes, numbered 01, 02, 03, 04, 05, 06.

2

GT: Case numbers are arbitrarily, but systematically,
designated:

       60's + peer group number = MLG's class

       80's + peer group number = AP's class

    Example 1: 66 = peer group number 6 in MLG's class

    Example 2: 81 = peer group number 1 in AP's class

WC: Case numbers are arbitrarily, but systematically,
designated:

       50's + document number = MLG's class

       70's + document number = AP's class

       Document numbers follow chronological order and are
       as follows:

       MLG: 50 = rough draft
            51-54 = editing sheets
            55 = self evaluation sheets
            56 = proof-reading partner's evaluation
            57 = other student's evaluation
            58 = final draft + teacher's summary
            59 = process log

       AP: 71 = rough draft of anecdote
            72 = 32 questions
            73 = final draft, anecdote
            74 = group response sheet
            75 = final draft, character analysis
            76 = Great Expectations character, paragraph
                 rough draft
            77 = Great Expectations character, paragraph

Cols. 4-6: Week/Day

FN/VT, GT: Weeks for each teacher are consecutively numbered
from the beginning to the end of the observation period. Days
within each week are numbered consecutively 1-5 to indicate
Monday through Friday.

    Example 1:   062 = Week 6, day 2 (Tuesday)

    Example 2:   045 = Week 4, day 5 (Friday)

WC: For MLG, Week/Day refers to the date students receive response.   For AP, Week/Day refers to the date that appears at the top of the written document.

Col. 8 & 9: Page

FN/VT: "Page refers to the number of the page in the original field notes that each response episode begins on. Note: In some instances, field note pages are supplemented by additional note pages, but these do not carry their own numbers.   These supplementary pages are keyed to the field note page numbers.

Example 1:   Week 6, day 1, episode 1 of MLG's class begins on page 5 of the field notes for that day. Page number code = 05.

Example 2:   Week 1, day 3, episode 9 in AP's class begins on a page supplementary to page 4 of the field notes for that day. Page number code = 04.

GT: "Page" refers to the number of the page in the summary notes made of the audiotapes.

WC: This category does not apply.   The column is left blank.

Col. 11: Teacher

FN/VT, GT, WC: Each teacher has a code number. MLG=1; AP=2.

Col. 13 & 14: Responder(s)

A responder is someone who gives feedback (response) to a writer or writers:

FN/VT, GT, WC:

          1(0) = T (teacher)
          2(0) = C (classmates)
          3(0) = C (classmates)
          4(0) = W (writer)
          5(0) = Ws (writers)

4   581

Note: There can be combinations of responders. For example, 13 = both teacher and students responding during an episode.

Note: When responder = W, it indicates that a writer is responding to him or herself. When responder = Ws, it indicates that more than one individual writer is responding to him or herself.

Note: Because some response takes place in the classroom setting, and teachers typically manage classroom discussion by allocating turns and assuming the authority to comment on student contributions, teachers will often comment (repeat, elaborate, agree, disagree, and so on) on student contributions that are themselves responses to another student writer or writers. The primary responder is the student, but the teacher's comments can often be substantive and clarifying. It seems most reasonable to code these paired responses as "12" 1 for teacher, 2 for student, reflecting this situation.

Note: For more than one responder, the number moves left to right from lowest to highest.

Example (FN/VT): Week 6, day 4, p. 1 of MLG's class, episode 1: Students write an assessment of what they have accomplished so far in the assignment they are working on. Responder = Ws (many writers each responding to him or herself). Code = 50. Had the T also been involved as a responder in this episode, the code would have been 15.

Example (GT): Week 7, day 3, group 6, in MLG's class: The group discusses finding a focus for their papers, and all the student writers in the group participate. Code = 50.

Example (WC): Week 2, day 2, document 71 in AP's class: The teacher has written comments on the student's draft. Code = 1.

Col. 16: Recipient(s)

FN/VT, GT, WC: Recipient refers to the person or persons who receive the feedback (response) from the responder(s) during the response episode.

```
1 = W (writer)
2 = Ws (writers)
```

Note: For WC, recipient always = 1.

Example 1 (FN/VT): Week 1, day 3, page 1, episode 2 for AP's class: T confers with a group of students, two of whom receive feedback from the T. Code for recipient = 2 (or Ws: more than one writer).

Example 2 (FN/VT): Week 7, day 3, page 1, episode 1 for MLG's class: One student asks the teacher a question about how to procede with the logistics for note-taking for their paper. The teacher gives her a response. While the student asks this question in class, with all the other students listening to both the question and the answer, recipient code = 1 because the teacher is giving direct feedback to only one student, the questioner.

Example (GT): Week 7, day 3, group 6 in MLG's class: Students are discussing finding a focus, and all participate in giving and receiving feedback from one another. Recipient code = 2.

Col. 18-24: Role of Focal Students

FN/VT, GT, WC: Each focal student has been assigned a column as follows:

```
col. 18 = JY
col. 19 = JO
col. 20 = AG
col. 21 = DS
col. 22 = LC
col. 23 = DY
col. 24 = RB
```

For each column, a code indicates whether the focal student belonging to that column is present, is a recipient, or is a responder in the response episode. These codes are as follows:

```
1 = not present
2 = recipient
3 = responder
4 = present, neither recipient nor responder
5 = present, both recipient and responder
```

Note: For MLG's class, cols. 22 -24 will always be coded as 1's (because LC, DY, and RB are not students in that class). For AP's class, cols. 18-21 will always be coded as 1's (because JY, JO, AG, and DS are not students in that class). FN/VT, GT: If a student is absent, his or her column will be coded as 1. If a response episode occurs in either a group or a one-to-one context, a focal student must be present in the context to receive a code other than 1. WC: All columns will be coded as 1 except that of the focal student whose paper is being responded to. That focal student will always be coded as 2 (see example WC, below).

Example 1 (FN/VT): Week 1, Day 2, Page 1, Episode 1 in AP's class: T addresses the class and gives direct feedback to some of the students for their contributions, including LC and RB. While DY is present, he receives no direct feedback from T. This response episode, under the category Role of Focal Students, is coded 1 for columns 18 through 21, 2 for column 22, 4 for column 24. The 1's indicate that MLG's students are not present. The

2's indicate that both LC and RB receive direct feedback (i.e. they are "recipients"). The 4 indicates that DY is present, but is neither a recipient nor a responder.

Example 2 (FN/VT): Week 1, Day 2, Episode 2 in AP's class: T addresses the class and gives generalized feedback to everyone. This response episode, under the category Role of Focal Students, is coded 1 for columns 18 through 21, and 2 for 22 through 24, indicating that MLG's students are not present, and that LC, DY, and RB all receive feedback from T.

Example 3 (FN/VT): Week 7, day 2, page 2, episode 1 in MLG's class: The teacher tells the class that some of them did a good job on their papers, in this way generally addressing everyone present. This makes all the focal students 2's, recipients of response. Within this episode, however, JY and AG also speak as individuals and get response from the teacher. They are coded, still as 2's, along with DY and JO. The coding does not distinguish JY and AG's participation as marked recipients from the generalized participation of the rest of the focal students.

Example (WC): Week two, day two, document 71 in AP's class: The teacher writes comments on DY's paper and DY is the recipient of this response. He is coded as 2, all other focals as 1.

Col. 26: Initiator

FN/VT: Response episodes can be initiated by either the responder, the recipient, or the teacher who then lets the students alone to give and receive response. Codes to indicate this are:

       1 = responder
       2 = recipient

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8

3 = teacher as neither responder nor recipient

GT, WC: In every case the teacher is the originator of the response event because he or she sets up the contexts where response occurs. Therefore, code always = 3.

Example 1 (FN/VT): Week 1, day 1, page 4, episode 1 in AP's class: T asks the class to write their impressions of Cary Grant, after having watched a segment of the film North by Northwest. Students are to share their impressions with the rest of the class and T will respond to them. Initiator of this response episode is the responder himself, T. Code = 1.

Example 2 (FN/VT): Week 7, day 3, page 1, episode 15 in MLG's class: The teacher tells the students to write down in their process logs how many visits they have made to their place. The students are both giving and receiving their own response, but the initiator of the episode, because she sets up the context in which response takes place, is the teacher. Code = 3.

Example 3 (FN/VT): Week 1, day 4, page 7, episode 4 in AP's class: A student approaches T after class to ask for feedback on an assignment she has been working on for his class. Initiator of this response episode is the recipient of the response, the student. Code = 2.

Col. 28: Context

FN/VT: Response episodes can occur in the context of the whole class, in the context of a small group, or in a one-to-one context such as a teacher-student conference or a pair of students working together. Coding for this category is:

     1 = class
     2 = group (three people or more)
     3 = one-to-one (T + S or S + S)

GT: Groups of 3 or more will always be coded 2. Partners will always be coded 3.

WC: Code will always be 3.

Note: Peer groups present a special problem. Regarding FN/VT, what occurs in a group is only recordable when the teacher interacts with that group. Consequently, group episodes, coded 2, reflect only those during which the teacher is present to interact. Regarding GT, everything that occurs in a group is recordable. Consequently, a group episode, coded 2, reflects the entire group episode with one important exception: any interaction between the teacher and the group is omitted as it is in the FN/VT and thus is already coded.

Note: Sometimes the teacher will ask students to evaluate their work privately or to reflect in some way on the process they have been through in working on the assignment. Because these events take place in the classroom setting, they are coded 1.

Col. 30: Channel

FN/VT, GT: Response can occur orally, in writing, or non-verbally. WC: Response is only written. These channels are coded as follows:

    1 = oral
    2 = written
    3 = both oral and written
    4 = predominantly nonverbal

Note: Code 4 will occur rarely. It is used to indicate audible non-verbal response, as facial gestures and other non-audible responses are not captured in the data. Audible non-verbal response includes applause and laughter.

Example (FN/VT): Week 1, day 1, page 4, episode 1 in AP's class: Students offer ideas about how to observe people's personality traits. T gives oral response and also writes his response on the board. Channel code = 3, that is, response is both oral and written.

Col. 32: Time

FN/VT, GT, WC: "Time" refers to the point during the assignment that response occurs. Response can occur at any point up to the time students turn in their final draftr (process), and it can occur after final drafts are returned to the student (final). Codes for this are:

    1 = process
    2 = final

Col. 34: Target

FN/VT, GT, WC: "Target" refers to whether or not whatever is being responded to has the potential of being incorporated directly into the assigned essay that all these writing activities are leading up to. In AF's class, the assigned essay is a character sketch of a friend. Response, however, can be to a character sketch of someone in Great Expectations, for example, or to notes and ideas about Cary Grant in North by Northwest. In MLG's class, the assigned essay is a report on a place. Response, however, can be to writing about a pet or about the courtyard outside MLG's classroom. These practice writings do not have the potential of being incorporated into the assigned essay (see code 2, below). In contrast, notes or paragraphs about the friend (in AP's class) or about the place (in MLG's class) do have the potential of being incorporated into the

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assigned essay (see code 1, below). The target code is:

        1 = target is direct to assignment
        2 = target is indirect to assignment

Example 1 (FN/VT):   Week 1,   day 1,   page 4, episode 1 in AP's class: T responds to students' observations about Cary Grant. Target code = 2.

Example 2 (FN/VT):   Week 2,   day 1, page 5, episode 10 in AP's class: T responds to student's question about making charts on the friend they are to write about. Target code = 1.

Col. 35: Text

FN/VT, GT, WC: Text refers to whether or not an already-formed piece of discourse (e.g., a written word, sentence, paragraph, or essay; a film; an orally-formed word, sentence, paragraph, or essay/speech) serves to coordinate the response episode.   Codes are:

        1 = no formed discourse coordinates response episode.
        2 = formed discourse does coordinate response episode.

Example 1 (FN/VT):   Week 2,   day 1,   page 1, episode 2 in AP's class: Focal student RB has not yet written her paragraph.   T responds to this situation, giving RB feedback on how to manage the time schedule for her writing.   While this exchange concerns RB's paragraph, there is no formed paragraph to coordinate this exchange, only a hypothetical paragraph. Text code = 1.

Example 2 (FN/VT):   Week 2,   day 1,   page 1, episode 1 in AP's class: A student asks T to define a word that he has written on her paragraph.   He gives her feedback by explaining the meaning of the word. This exchange concerns the student's paragraph, with a formed text,   the paragraph, coordinating this exchange.

Text code = 2.

Cols. 37 and 38: Pedagogical Focus

FN/VT, GT, WC: Response can be focused on cognitive procedures (such as the need to develop and illustrate an idea), on specifics of a text (a writer's actual words), or on management procedures (such as the logistics of doing an assignment).

Note: Response episodes can, and often do, show more than one pedagogical focus. Codes are:

    1(0) = cognitive procedures
    2(0) = specifics of a text
    3(0) = management procedures
    4(0) = not interpretable

Note: Code 4 is used for remarks such as "that's good" or "good work." These remarks give too little information to be interpreted more closely.

Note: The distinction between 1 and 2 is quite broad, with 1 encompassing virtually any remark that does not make specific reference to something in the text.

Example (WC): Week 2, day 2, document 71 in AP's class: DY has written an anecdote on which the teacher comments. "Try this again with more picture words--make me see the race" is coded as 1 as the teacher is addressing a cognitive procedure that the student must undertake in order to come up with some text. T's circling the word "was" and remarking "tense" is coded as 2 as the teacher is addressing a specific word (text) that the student produced.

Note: In a given episode, different kinds of response events can happen and on occasion it is impossible to capture all of them. We have opted, in these cases, to capture what is

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important about the event for our purposes. For example, an episode may include cognitive (1), textual (2), management (3), and uninterpretable (4) pedagogical foci. We are more concerned about whether 1 and 2 occur than whether 3 and 4 occur and would thus choose to code the episode "12." Order of priority for pedagogical focus, then, if more than two occur is: 1 and 2 first, then 3, then 4.

Example 1 (FN/VT): Week 2, day 1, page 5, episode 21, in AP's class: T is responding to student paragraphs in a one-to-one context. One student has not written a paragraph and T talks to him about this. Pedagogical focus of this response is "management," and response code = 30.

Example 2 (FN/VT): Week 2, day 1, page 5, episode 11, in AP's class: T is responding to focal student LC in a one-to-one context. T tells LC that her topic sentence, as written, doesn't say enough about the character she is describing. He elicits and offers ideas about this character. Pedagogical focus of this response is on both the writer's actual sentence and on developing ideas for that sentence, that is, cognitive procedures. Response code = 12.

<u>Cols.</u> <u>40</u> <u>and</u> <u>41</u>: Coder/Role

FN/VT, GT, WC: Each coder is assigned a coder number:

1 = Cyndy Greenleaf
2 = Leann Parker
3 = Melanie Sperling

Each coder also assumes either of two roles: primary coder or checker. Role codes are:

1 = primary coder
2 = checker

591

14

Example 1:   11 = Cyndy Greenleaf as primary coder

Example 2:   32 = Melanie Sperling as checker

Example 3:   21 = Leann Parker as primary coder

5/14/84
P-04-1

Appendix 11, Student Paragraph on Rick Springfield Concert

My mother is an outgoing person when it comes to concerts.
This time she calls up all her friends together for the night of
Rick Springfield's concert in Concord. She tells my younger
sister and me to invite friends of ours who would like to go.

We all planned that we would go in two cars, which would be
convenient. There were seven of us who went. We all went out to
eat so that we would lnot have to stand in long lines at the
concert, just to eat.

TRANSCRIPT: lc-p-4-1

FN: P-04-1. P4
V: 509-692

(T is helping class revise Rick Springfield paragraph which was
written by one of the students.)

A179 T: Okay.
          There are two things that are lacking from these two
               paragraphs.
          Both both of .. in both cases it's a little different.
          In the first case,
          ... um okay .. what's she talking .. what's she writing
               about here.
          She's writing about her mother.
          And her mother's excitement .. about .. going to this
               rock concert.
          All right.
          And actually,
          I. -
          you know.
          I have to tell you that when you read the whole
               selection,
          it's really,
          .. it's very nice.
          I mean,
          uh .. it's uh .. it's a good good .. shows a .. reveals
               a good relationship .. between the person and her
               mother.
          and uh .. it was fun to read.
187   .. But.
          B' beginning here,
          .. we uh .. it uh .. seems to me.
          beginning here,
          .. we don't have uh .. none of the .. very little of
               the excitement of this event.
          is coming through.
          .. Um ... okay.
          So.
          .. and all you ha' .. all you have to do is add a
               couple of sentences .. uh ... concrete detail.
          ... to line this up.
          And make it make it more exciting.
          And so we're going to try that,
          even though we don't know .. what the .. even though we
               don't know what the uh .. specifics are about the
               person's life.
          We could still do this as if it were us.
          ... All right?
          Okay.
196   (reads paragraph) MY MOTHER'S AN OUTGOING PERSON.
          .. Uh .. WHEN IT COMES TO CONCERTS.

That's fine.
197   Just leave it at that.
        All right?
        ... Uh ... THIS TIME,
        She's putting this in the present tense,
        but that's perfectly all right.
        As long as she wouldn't tell the whole story in the
              present tense.
        ...
        All right.
        THIS TIME SHE CALLS UP ALL .. ALL ALL A' ..C' SHE ..
              SHE CALLS UP ALL HER FR' ... SHE CALLS UP ALL HER
              FRIENDS.
        .. I made a mistake in typing this.
        Let's say,
        (revising text) SHE CALLS ALL HER FRIENDS .. TOGETHER
              .. FOR THE N'.-
        Well we need to settle on some language here. (someone
              laughs)
        SHE TELEPHONED, - (laughs)
204   THIS TIME SHE TELEPHONED.
        Let's say .. let's cross out these words.
        We want to say this.
        ... Uh.
        ... THIS TIME ... SHE TELEPHONES ALL HER FRIENDS,
        .AND INVITES THEM TO .. THE RICK SPRINGFIELD CONCERT AT
              CONCORD.
        ...or IN CONCORD.
        Right.
        THIS TIME.
        Okav.
        SHE TELEPHONES ALL HER FRIENDS.
        AND INVITES THEM TO THE RICK SPRINGFIELD CONCERTS AT ..
              IN CONCORD.
        Okav.
        SHE TELLS MY YOUNGER SISTER AND ME TO INVITE FRIENDS OF
              OURS .. WHO WOULD LIKE TO GO.
        All rignt.
        ... Okav.
        Now that's .. there's nothing wrong with that.
        But .. where .. okay .. after sh' after she says.
213   SHE TELEPHONES ALL HER FRIENDS,
        AND INVITES THEM uh TO THE CONCERT.
        Right.
        What could vou do there.
        What could you do there. [class is quiet, looking at
              their dittos]
        ... Before vou go on to the next sentence.

   Kam: xxx

   T: What?

   Kam: I don't see what you're asking.

T: The question is what could could .. is is there a
      sentence you could add there.

219   ...

Kam: Decides?

T: Hmm?
      ... What's that?
      No.
      (speaks in undertone) Not quite the expression. (uc)
      Okay.
      So you don't think .. you can't you can't .. you can't
          think of any sentence that could possibly go in
          between .. uh th' .. I' INVITES THEM TO THE
          CONCERT AND SHE TELLS MY YOUNGER SISTER AND ME.
      Can't think of anything?

225 Kam: And then decides to .. she then decides to .. ask me
          and my sister,-

T: Well .. before that.
      .. Yeah. (calling on Gaby.)

GabY: Um .. even if you both want uh to invite. (uc)

T: You've skipped on ahead. (uc)
      Debbie.
      Got any ideas? (no response; T chuckles)
      ... Okay. (apparently Debbie indicated no)
      Okay.
      If I say I'm gonna .. okay eh uh ... (buzzer sounds).
      I'm going to invite all my, -
      xxx (says in undertone -- talking to Nishan) Okay.
      When you're ready. [Nishan goes to his seat]
      ... Suppose I say.
      Suppose I say.
      Uh I'm going to invite all of my friends to this class
          with me.
      ... Invite all my friends to come to this class with
          me tomorrow.
      You you wouldn't have any questions?

23o Boy: What friends?

T: What .. what?
      ... Yeah.
      What are these friends like.
      .. I mean.
      what are they .. what are they .. uh ... who who who
          are these friends.
      ... Now.
      Not to say. -
      .. okay,
      .. so what I want you to do is,
      .. just make something up.

```
        .. Write .. write a sentence in there ..  that   might
            describe ..  might give you some idea of who these
            people are.
241      Now  we're not wr' ..  not not here talking about  the
            writer herself,
        we're just, -
        .. Say it was you .. inviting all your friends to this
            concert.
        Okay.
        Write write a sentence that will uh .. write a sentence
            that will d' .. will will .. uh .. suggest .. some
            of the kinds of people you might invite.
        That's all I'm asking.
246     ... ... (Ss are writing)
268     Okay.
        Who wants to read what you wrote in there.
        God.
        All that .. all that writing,
        and uh, -
        Oh. (calling on girl)

    Robin:  I wrote um,
        I didn't .. I just changed the form (uc).
        I put,
        (reading  what she wrote) SHE TELLS MY  YOUNGER  SISTER
            AND  ME  ..  TO INVITE SOME OF  OUR  FRIENDS  FROM
            SCHOOL WHO WOULD LIKE TO GO XXX.

    T:   All right.
        .. Okay.
        Anything,
        .. uh  uh That really wasn't the point the point I was
            talking about.
        I was talking about ..  what she said. [Samantha & Beth
            raise their hands]
        She she calls her friends,
        .. and invites them to the concert.
        Uh .. yeah,
        Samantha. (apparently had her hand raised)

276  Sam: Um ..  (reading what s/he wrote)  THEY ALL DROVE OVER
            AND, -

    T:   No .. no. [T shakes his head.]
        You. -

    Girl: (overlapping) Wait.
        Wait.
        Okay.

    T:    You're skipping ahead.  (chuckles) [Linda raises  her
            hand high]
        I want to know something about these friends.

279  X:   The mother's friends?
```

```
T:      Shh.
        The mother's friends.
        Right.
        Yeah.

279  Ss:  Oh!

     Robin:  I thought you meant the kids friends.
             That's why I said that.

     T:      Oh. [Linda & Beth still have their hands raised]
             Sorry.

     Ss:     (overlapping each other) xxx.

     T:      What?

     Linda:  I said I did that just the way you wanted us to.

     T:      Yeah.
             Good.
             How, -
             Okay.
             Right.
             Wh' what's what .. the mother's friends.
             xxx (uc -sounds like he's calling on someone else???)

282  Linda:   The friends she invited ..  the friends she  invites
              are   all   presidents of the Rick  Springfield  fan
              club xxx?

     T:      O' okay.
             Well so so let's say .. w' w' well let's not say.
             .. let's not go over "she invites" again.
             Right.
             Let's not say the friends she invites.
             L' let's start with she .. invites.
             ... Stretch (uc). (sounds like T is writing on board)
             ALL OF ..   SHE INVITES ALL OF THE PRESIDENTS ..   OF THE
                 RICK.
             .. I'm going to abbreviate Springfield,
             FAN CLUBS.
             Who else does she invite.
             ... Anybody else?

294  X:    xxx

     T:      (chuckles) ... Or actually,
             she might.
             .. actually we we're exaggerating.
             She might have a friend.
             .. uh uh Why don't we say,
             she  invite    her friend who is president of  the  Rick
                 Spring. _id fan club.
```

```
            (reads  while  writing  on the board) SHE  INVITES  HER
                FRIEND ..   WHO  IS  ..  PRESIDENT  OF  THE  RICK
                SPRINGFIELD FAN .. CLUB.
            Right.
301         ... Who else does she invite.

      ?Gaby:   The secretary.

      T:    (laughs) The secretary.
            ... Even the sergeant at arms.
            (laughs)

      X:    xxx.

      T:    Oh just make somebody up.
            We're working on this together now.

      X:    xxx.

      T:    wh' wh' what?
            What?

      X:    Members of her high school alumni association.

      T:    Well no.
            A friend.
            .. An old high school f' buddy.
            Right?

      X:    Right.

397   T:    French (uc -- calling on someone???)

      X:    Buddy from high school.

      X:    Chum.

      T:    Chum. (chuckles appreciatively)
            ... I want to still say friends.

      Ss:  xxx

      Sam:   Dentist.

      T:    Okay.
            Who else does she invite.
            .. What?

      Sam:   Her dentist.
            From San Rafael. (laughs)

      T:    (laughs) Okay.
            Okay.
            Okay.                            599
            And even.
```

.. That's good.
                    And even her dentist from San Rafael.
331   ... ... (apparently writing on board)
                    Rafael? (said as if he's wondering about the spelling)
                    ... xxx

        S: xxx

        T: A-E-L right?

        Ss: A-E-L.

        T: A-E-L,
                just like I, -
                /Ss comment/

        S: xxx   you   can't   tell if we spell it   right   or   wrong
                     anyway. (laughs)

        T: That's one of my tricks.
                Okay.
                ... Now.
                Okay.
                Now.
                What what ... let's ... let me let me just read it from
                    the beginning.
                All right.
326   MY   MOTHER   IS   AN OUTGOING PERSON WHEN   IT   COMES   TO
                    CONCERTS.
                Uh ...   THIS TIME SHE PHONES um ...   ALL ALL ALL   HER
                    FRIENDS.
                AND   AND   ASKS   THEM   TO   GET   TOGETHER   FOR   THE   RICK
                    SPRINGFIELD CONCERT AT .. CONCORD.
                SHE   INVITES   HER FRIEND WHO IS PRESIDENT OF   THE   RICK
                    SPRINGFIELD FAN CLUB.
                comma.
                AN OLD HIGH SCHOOL FRIEND.
                ... AND EVEN HER DENTIST FROM SAN RAFAEL.
                Okay.
                ... Now.
                The point is.
                ... how long did that take us.
                It took us half a minute.
                Right?
                Well no.
                Actually it took us about ten minutes. (laughs)
                But if we had known what we were doing it   would   have
                    taken us half a minute.
                And.
                all of a sudden.
                this becomes a lot more interesting to read.
                You see?
                Because   she   doesn't stop at ...   she doesn't   ..   she
                    doesn't just go on to the next point.
                I mean.

340   we get interest up.
        so uh ... now.
        A lot of that. -
        A lot of   you were getting that stuff into   your
             writing.
        You don't. -
        You know sometimes if you look through .. through your
             papers,
        you'll see a star or something?
        That means.
        as I told you before,
        that means,
        that .. uh .. many of you have got stuff like this that
             I really like.
        ... Some specific detail.

Transcript: G-7-4all

The Ss have written their topic sentences on the board, and the
class is now discussing them. The transcript captures part of the
discussion.

Selected topic sentences:
#29 (JO) The restful and peaceful atmosphere of Bol Park attracts
    many types of people.

#8 (DS) The peaceful and competitive feelings I get here give me
    a tranquil mind.

#26 (JY) Mitchell Park has a friendly, warm atmosphere serving
    many different kinds of people and recreational activities.

#7 (AG)

#21 (?) The first thing that hits you when you walk in is the
    tackiness of the place.

Audiotape #1, side B

B167 T: Okay.
          Who has another one you want to ask a question about,
          or comment about.
          ...
          Look for places where you see either something that
              looks kind of fuzzy,
          or you see something that looks quite clear.
          ...
          .Joanna. (T's tone suggests she's called on someone
              who's hand was raised)

      Joa: I guess in number 21 xxx the place.

      T: (reading) THE FIRST THING THAT HITS YOU WHEN YOU WALK
              IN IS THE TACKINESS OF THE PLACE.
          ... Okay.
          ... Yeah.
          Maybe if this is a focus sentence.
          I might want to know what of the pl' .. what of .. what
              the name is.
          .. Uh ... what do you think about the word tacky.

173 Various: xxx

      Bov: I love it.

      T: How does that compare to "unusual". (= a word they

```
                    discussed earlier)

       Boy: xxx opinion in it.

       ?:    It gives you a picture.

174    Various: xxx

       T:    Yeah.
             There's more opinion in it,
             isn't there?
             It's it's  made a judgement,
             and it has some load in it.
             It it it's loaded a little bit.
            •"Unusual" is kind of fence-sitting.

       Girl: xxx

       T:    "Tacky" is loaded.
             And maybe that's what somebody meant.
             Serena.  (tone  indicates T calling on S whose hand  is
                   raised)

178    Ser: I mean, (uc)
             tacky.
             A real picture comes to mind.
             /T: Good./
             xxx a tacky restaurant before,
             xxx.

       T:    Good.
             It ought to have a lot of plastic around.
             /Ser: Yeah./
             Maybe plastic geraniums at the cash register,
             /Class: laughs/ or something like that.
             Okay.
             Yeah.
             The word "tacky" is .. is a little bit more specific,
             and  it  makes  us  see some  pictures  a  little  more
                   clearly.
181          Um ... ... what else do you want to ask about.
             ... Jenny. (T apparently calling on S with hand raised)

       Jen:  Um ...  I want to know if (uc) there's a peaceful  and
                   competitive feelings.
             Uh number eight (= Dan's sentence).
             Because  that's ...  (noise) I can't see how  something
                   can  be peaceful and competitive (voice trails off
                   as T overlaps)at the same time.

       T:    (overlapping) Good.
             Look at number eight.
             Yeah,
             that is an interesting one,
             because somebody .. somebody went on -
```

There's some real confusion in that one I think.
Somebody might have been trying to do several things at once,
188   but maybe all we end up with is a jumble if that happens.
(reading)   THE PEACEFUL AND COMPETITIVE FEELINGS I GET HERE GIVE ME A TRANQUIL MIND.

Class: (laughing)

T: That one's a little bothersome,
isn't it.   .
Whatever somebody meant by that,
... what's confusing about that.
Let's help that writer out for a minute.
... Rachel. (T apparently calling on S with hand raised)

193 Rac: Well for one thing,
"I" is the subject.

T: ... Okay.
The —
What is that —
What difference does that make.

Rac: Well .. well .. "I" isn't the subject of the ... is not supposed to be the subject (then voice trails off) of the sentence. (laughs, nervously??)

T: Good.
Because the "I" is in there,
maybe .. maybe the focus is more on the I and not on the place.
That's one thing.
What else is confusing about that to someone who finds it confusing.
.. Sherry. (T apparently calling on an S with hand raised)

198 She: Um ... peaceful and competitive are .. like opposite words.

T: Okay.
These are opposites.
And then where are you left at the end of the sentence.

Various: xxx
Tranquil (uc).

T: Back here·which goes with that.
And there's just something —
what .. whatever it is that person is trying to do.
they're are so many elements thrown in there,
now .. maybe somebody wants to talk about the two

sides,
                    but then why do you say it leaves you tranquil,
                    if some of it is competitive.
                    I don't see —
206   It's hard for me to see tranquil and competitive.
                    .. Okay.
                    There's something about that that just d' —
                    It's jarring,
                    which maybe makes it interesting,
                    but it's also a little bit confusing.
                    So somebody needs to rethink now exacly what I was
                        trying to get at in that one.
                    ... Okay?
                    Any others you want to talk about? .
V:3377   Anything else that looks fuzzy ... to you.
                    How about,
                    (reading) THE VARIETY OF PEOPLE OBSERVED IN 'MCDONALDS
                        IS EXTRAORDINARY.
212   ... What do you think about that sentence.
                    ... Jackie. (T calls on her)

        Jac: Isn't it (uc) kind of like the focus sentences with the
                 Burger King and the other McDonalds?
             I mean,
             "variety".
             I mean it's like "unusual" (= another word class
                 discussed).
             'Variety of people".
             What kind of variety. (nervous laugh)

        Class: (mumbling)

        T: I have (uc) a hard time seeing "extraordinary".
             "Tacky" I can begin to see.
             "Extraordinary" is a little bit .. curious to me. .
             I don t know exactly what that means.
             "Varietv" is such a big word like "unusual",
             that maybe there's a better way of doing it.
             In addition to that,
             ... tell me what you think the most —
             .. Yeah. (acknowledging a bid)
             Yolanda.
             Go ahead.

223 Yol: No.
             I wanted to talk about a different one.

        T: A different one.
             Okay.
             Hang on just a minute.
             In number eighteen,
             the one where we said the variety is extraordinary,
             what do you think the person,
             what's the word in that sentence that's the key
                 operative word that somebody is trying to work on.

```
           ... Andy. (T calls on him)

228   And: "Variety"?
      ?:   People. (sounds like from back of class)
     ?And: .. It could be "extraordinary" too.
229   T:   That's two opinions.
           Are there any more?

      ?:   Uh huh. (uc)

      T:   Somebody said "variety".
           Somebody said "people".

   ?And:   "Extraordinary".

      T:   And "extraordinary".
           And I'm not sure which it is.
           .. Among other things,
           that lazy "is" verb in there,
           doesn't help me.
           It says that a condition exists,
           ... but I don't know what I'm supposed to do with it.
           I  don't  know  whether somebody's trying to  focus  on
               "extraordinary",
           and tell me something about the "extraordinary  variety
               of people",
           in which case that's the topic and there's no verb yet,
           if if the "extraordinary va'"-
238        (to the Ss) Get a pencil in your hand.
           Find a piece of scratch paper real fast.
           Write down,
           (reading)   THE  EXTRAORDINARY  VARIETY  OF  PEOPLE  AT
               MCDONALDS.
           ... (class murmurring)
           Now.
           I gave you a topic.
           Make up something in your head and finish the sentence.

     Girl: The extraordinary what?

      T:   I just,-
           I  took  everything in that whole sentence and  put  it
               into the subject.  [T points to board]
           THE EXTRAORDINARY VARIETY OF PEOPLE AT MCDONALDS.
           Now I've got a subject.
           ... Now make up a sentence,
           and tell me something about McDonalds.
           That  has  to  do with  the  extraordinary  variety  of
               people.
           ... ...
           I know you're not all writing about McDonalds.
           Invent.
           You've all been there.
250        ... Finish the sentence.
           All you ..  all that .. all that writer really has is a
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                    subject.
                    ... "The wide variety of people".
                    Okay.
                    What about it.
252                 Tell me something.
                    What does it do.
                    ... What does it create.
                    What does it cause.
                    ... ...
                    As soon as you get one raise your hand.
                    ... ...
                    Jenny.

258    Jen:  Well I see a lot of just foolish, -

       T:    (interrupting) I didn't say "see".
             I said finish the sentence.
             "The wide variety of extraordinary people at McDonalds"
                  ... what?
             Tell me about it.
             What did it do.
             Finish the sentence.

       Boy:  xxx

262    T:    No.
             Not write another one.
             Use that as the subject and finish it.
             Give it a verb.
             Say something about it.
             ... Somebody asked me what did I mean the other day,
             when I said the aboutness in the verb.
             That's what I'm trying to get at.
             What about the wide variety of people there.
             .. Afroz.

       Afr:  Create a friendly atmosphere.

266    T:    Creates a friendly atmosphere.
             Who did something different?

       Girl:    Provides  a visual landscape (voice   lowers)   every
                  time you walk in.

       T:    Uugh! (negative, heavy sigh)

       Girl: I don't like the "landscape".

       T:    Woo! [Dan raises his hand]
             I like the "landscape".
             But I don't like the "provides".
             Okay?
             Provides a visual landscape every time you walk in.
             /Several Ss laugh/
             I don't know.
```

270   That sounds kind of interesting to me.
        Dan.

     Dan: Make me laugh.

        T: Make you laugh.
        /(Class laughter)/
        Sure.
        That's wonderful.
        It. -
        Aileen.

273 Ail: I put,
        "It creates a warm friendly atmosphere,
        that makes many people feel comfortable". (uc)

     T: Creates a warm friendly atmosphere that. makes many
              people feel comfortable.
        Okay.
        Joanna.

     Joa: I put,
        "shows how popular fast food is". (uc)

     T: Shows how popular fast food is.
        Now look.
        In less than three seconds.
        Five seconds.
        Ten seconds maybe.
        You gave me about five different good focus sentences,
        that took a few lazy adjectives,
        put them into the subject,
        and then said something about it.
281   That's one of the tests that you want to apply to your
              own sentence.
        Did I write a lazy sentence that just sort of lumped
              the adjectives in the end,
        and could I take those adjectives and modify the
              subject with it,
        and then say something important.
        .. Does that unusual, -
        Does that jungle atmosphere attract senior citizens
              and youth alike?
        Or does it ... create a health hazard for the city of
              Palo Alto?
        Or .. does it ... I don't know.
        Let me see.
        Jungle atmosphere (slides words as if using them to
              prod her thinking).
        Transports patrons instantly to the other side of the
              world.
290   I don't know.
        I hadn't thought about it.
        But get your, -
        get some action in your sentence besides making it

7   608

interesting.
292   Take out those lazy verbs,
and see if you can put the modifiers next to the subject.
and then say something about your topic.
Okay?
.. Who else had a, -
.Uh Yolanda.
You had a question about one.

V:3455
    Yol: No.
I didn't have a question.
I thought number thirty was pretty good,
because it gave you a feeling of it.

297 T: Number thirty was pretty good,
because it gives you the feeling.
Maybe we should look at some good ones.
since we've looked at some that have some problems.
(reading) THE POSITIVE ATTITUDES OF THE AUDIENCE AND
THE WARM FRIENDLINESS OF THE BASKETBALL COURT ..
ENCOURAGE THE PLAYERS TO PLAY WELL AND FEEL HAPPY.

Class: (laughs)

T: What do you think about that.
... Mary?

303 Mar: Well it's it's it's reall' it's goo' .. it's good.
But it .. it's kind of wimpy (uc).
I think the tense is wrong.
"Encouraged him (uc)?"

T: Well "encouraged" is okay.
I' in fact that's a stronger action verb than other ..
than some others are.
But, -

Mar: (interrupting) But is (uc) that a past tense?
To say encouraged? (uc) (utterance may be ≠ if it were
past tenses, would that be 'encouraged'?)

T: Well no.
Somebody might want to write in the present tense.
That's okay too. [Dan & DB have their hands up]
.. Doug?

308 Dou: I don't understand "the warm friendliness of the
basketball court".

Class: (laughter)

T: You're having trouble with "warm friendliness on a
basketball court"?

8   609

Dou: Well just .. it says "of the basketball court".
     And so,
     I. -
311 T: (interrupting) You think the basketball court is warm
           and friendly?

     Class: (laughter)

     T: No. (apparently confirming something Doug or did). [Dan
           raises his hand higher]
           You (another S) do?

     Girl: Well see it's inside a church.
           And it's explained .. in the paper.

     T: It's explained in the paper. [Dan's hand is still up]
           So somebody really does fee' feel like it's not a warm
                friendly puppy,
           it's a warm friendly basketball court.
           As opposed to a ... competitive something or other,
           like that that we talked about before.
           Dan.

317 Dan: I don't see how the person knows that the players are
           happy.

     Class: (laughter)

     T: Oh ... that's .. that's easy.
           Maybe the person is one of the players.

     ?Dan: Well .. the point is, -

     T: Okay?

     ?Dou: Maybe they're smiling.

     ?Dan: Well he doesn't really smile there. (uc)

331 T: Okay. (Class mumbling [JO, DS, DB])
V: You got the right idea there.
 3475   At least you know how to ask some questions.

(continues)

TRANSCRIPT: rb-p-4-1

FN: P-04-1. P. 3
V: 403 - 820

NB: The first part of this segment is transcribed on lc-p-4-1;
the present transcript takes up where that one leaves off.

The students have been revising a student's paragraph on the Rick
Springfield concert.

345 T: Now.
           Let's see.
           ... ... (class laughs) Ah ... shall we go ahead with, -
           Yeah.
           SHE TELLS MY YOUNGER SISTER AND ME TO INVITE FRIENDS OF
               OURS WHO WOULD LIKE TO GO.
           Right.
           Okay.
           What what friends. -
           Okay .. now .. uh uh we got the idea.
           now,
           what friends might like to go.
           ...

     X: (overlapping) Rick Spring', -

     T: I think uh, -
           Sh.
           I think of who who might like to go.

     Sam: xxx

     T: What?

     X: xxx (giggles)

     T: I think of. -
           All right.
           Yeah.
           I think of uh ... I think of all the fir' Rick
               Springfield fans I know.
           and, -
           maybe on the other hand.
           right?
           Some people have never heard. -
           Nuh .. and s' s' sometimes and others who have never
               heard of him.
           right?
           So ... you know.
           There's all kinds of possibilities.
358   ... So then ... in other words.
           always push yourself.

1   611

push yourself for details.

360   It'll just make.-
It it it'll make .. it'll make .. you'll have more fun
    writing,
<u>and</u>,
it'll be .. it's mo' it'll be more interesting to read.
... Okay.
Now in the next case .. though,
we have .. we have another pro' problem.
I think the reason I picked these .. uh paragraphs was
    because of two things that we all need to work on.
Uh ... okay.
WE ALL PLANNED THAT WE COULD GO IN TWO CARS WHICH WOULD
    BE CONVENIENT.
THERE WERE SOME SEVEN OF US WHO WENT.
WE ALL WENT OUT TO EAT SO THAT WE WOULD .. uh .. NOT
    HAVE TO STAND IN LONG LINES AT THE CONCERT JUST TO
    EAT.
Okay.
.. Now.
.. What is there, -
Before .. bef' wh' wh' wh' wh' what do these, -
There ... how many sentences do we have here.
One two , -

Robin: Four.

373 T: No.
Actually three right?
Three sentences.
.. Right.
It could be mo' .. it could be more.
But we have three sentences.
Uh ... what do those ... what do those sentences have
    in common.
What is the common idea that runs through them there.

Girl: xxx some people who are going to the concert.

T: Yeah.
But what idea do they have in common.

X: xxx

T: What?

X: xxx

T: No .. nah nah.

X: xxx

T: What?
.. No.
What <u>idea</u> do they have in common.

612

381 Robin: What they .. uh .. what they did.

Gaby: (overlapping) xxx

T: Okay.
     Why they can what.
     Okay.
     Why did they do what they did.
     Shh.

Gaby: For convenience.

T: Ah!
     Good.
     All right.
     So what they have in common is what.
     ... What?

Gaby: Convenience?

T: What?

Gaby: Convenience.

T: They ... y' they they have the i'. -
     These are things that ... they they did that they ..
          that make the trip more convenient.
     Okay.

X: Oh.

T: Okay.
     So I'm going to give you one sentence.
     All right?
     Um ... which would be ... ... we did what we uh,
     let's see.
     .. We did what we could to make the trip to make the
          trip convenient.
393 Okay.
     Now.
     What I want you to do. -
     Okay.
     You got that?
     (repeating) We did what we could to make the trip
          convenient.
     All right.
     Now I want you to write one more sentence.
     and get in all .. the ideas that ... are .. here.
     Write it.
     Write write it.
     Don't talk.
     Write.
     Sh.
     ... ... (T writes on chalkboard)
     Okay.   613

3

406   Robin. (calls on her)

Rob: Um also. -
     Wait.
     What was it?

T: (repeating sentence) We did what we could to make the
           to make the trip convenient.

Rob: WE DID WHAT WE COULD TO MAKE THE TRIP CONVENIENT.
     ALL SEVEN OF US PILED INTO TWO CARS AND THEN WENT OUT.-
     Wait.
     AND THEN WENT OUT TO EAT SO THAT WE WOULD NOT HAVE TO
        . STAND IN LONG LINES AT THE CONCERT.

T: Good.
        ... Excellent.
        Could you do better than that? (sound rhetorical)
        (laughs)
        Yeah uh ... read that again.

Rob: Oh um.

T: (interrupting) Okay.
        (repeating sentence) We did what we could to make the
            trip convenient.
        Right. (cue for Robin to go ahead)

Rob: ALL SEVEN OF US PILED INTO TWO CARS AND THEN WENT OUT
         TO EAT SO THAT WE WOULDN'T HAVE TO STAND IN LONG
         LINES AT THE CONCERT.

417 T: Okay.
         Now let's talk about how she got to that.
         'Cause it's sort of .. you know .. it's something to
             look for when you revise.
         You want to pay at'. -
         Look at this sentence.
         THERE WERE SEVEN OF US WHO WENT.
         What is the only word in that is .. done .. that moves
             the paragraph ahead at all.

     X: Seven.

     T: Seven. (confirming tone)
         So we can just take that "seven" and make an adjective
             out of it.
         the sh' .. the way ... uh .. Robin did.
         All right.
         Uhm ... ... and .. let's see.
         WE ALL WENT OUT TO EAT SO THAT WE WOULD. -
         Actually the rest of it is uh ... is not. -
         ... oh.
         Yeah.
         Th' th' th' the.-

                        614
                  4

432   Let's see.
        So th'.-
        Let's see.
        ... WE ALL PLANNED THAT WE WOULD GO IN TWO CARS.
        ... and y' ... so she made .. put the "seven" into the
            ... into that sentence.
        And uh ... yeah.
        That was good.
        So.
        So that's two things to ... uh ... keep an eye on.
        whenever you can ... uh .. increase .. detail.
        whenever you can .. add .. detail.
        ... and whenever you can ... uh ... combine sentences.
        The ... we ... I think the drills we did earlier .. uh
            earlier you know.
        with ... with uh ... combining sentences has helped
            you.
        Because ... the .. we .. I don't get a lot of this now.
        I get ... I don't get a lot of sentences that could
            obviously be combined.
        I think you're making some kind of effort to make links
452   and connection.

        615

(71) P-02-2

My friend Domunic has a crazy sense of humor. His cousin Kevin came over one day to visit him for the weekend, and walked in when Domunic and his brother were getting their hair cut. Domunic's dad had finished cutting his hair and asked Kevin if he wanted his hair cut too. Kevin replied, "No," but ended up getting his hair cut anyway, because Domunic talked him into it. Domunic has a way of getting people to do things they don't want to. This set Kevin up for Domunic's little joke.

It wasn't very hard for Domunic to talk Kevin into it (for the bet that Kevin has this wild desire to be like Domunic because Domunic has a way with the ladies). He did so, by telling

Kevin that his hair would look just like his (which looks very good).

Kevin got his hair cut and needless to say it look pretty awful. Domun thought this was his greast joke ever. His little "joke" sent kevin home crying, and left him rolling with laughter.

Domunic is the type of person who will joke around what ever the cost, to satisf his hunger for laughter.

The need for laughter makes him to the extreme for whatever costs, he will do it

The first thing people notice about Domonic is how handsome he is, and how well he dresses. He in nice ensembles, something straight out of a department store window. His features suggest he is a professional model; smooth complexion (tan), wavy hair, deep hypnotizing brown eyes, and an extremely well built body. He walks as if everyone is watching him, so very perfect. He is very concerned with his image and what people think of him, so he makes sure he looks "okay" if not his best. Each time I see Domonic I think of all the crazy pranks he's pulled. Domonic, for this outrageous sense of humor made sure to make you laugh.

For Domonic the essential thing in life is laughter, and to satisfy this hunger for laughter he goes to the extreme to pull off any pranks possible, even any pranks impossible. For example:

One day Domonic's cousin, Kevin, came over for a visit one weekend, when Domonic and his brother, Terrence, were getting their hair cut. Domonic's dad had finished cutting both Domonic's and Terrence's hair and asked Kevin if he'd like his hair cut also. Kevin replied no. Domonic was in one of his "pranking" moods, and thought to himself about making Kevin cut his hair. "... how could I do it?" Domonic asked himself ... light bulb above his head. ...

Domonic has a way of getting people to do things they don't want to do by simply talking them into it with his ... skill, Domonic ... his ... prank. Kevin ...

Dominic said things to encourage Kevin into doing it so Kevin wouldn't give in and change his mind.

"Get it cut! It'll be live, man! You said before you wanted a cut, remember? My dad can do it!" said Dominic with ~~a bit more on the part~~. *twinkling*

"No, man, I changed my mind. I don't want it cut that bad anymore. I can deal without one," Kevin replied. "Like yours, through it was pretty rough."

Dominic said "Get cut like mine, then. It'll look real good. Look it'll have waves in it just like mine, and every girl around will say 'Oh Kevin! your hair is sooo cute!' You won't be able to keep the girls off of you! they'll react to you like they do to me! And you know how that is."

Now, Kevin, thinking he's just going to be the latter, Kevin gets his hair cut. Needless to say, it looked awful. It's real short, no waves (as Dominic promised), and it looks like he cut it himself. Patches of Kevin's hair is thinned out, which makes it look even worse! Dominic fills his head with extra nonsense, it's awful!

"Yeah man! it looks great! Run your hand over it. Can't you feel the waves?" An Hey, you better take care of yourself on your way home! All the girls are going to follow you like crazy!"

Kevin runs his fingers over what appears to him to be waves, but are actually where his is thinned out. Dominic tries his best to keep Kevin away from all mirrors, but Tom's dad gives him one. Kevin screams at the horrible sight. Dominic appears out of nowhere looking as tranquile a can

Kevin angrily replies "what's the problem? what's the problem? My hair's the problem! You lied to me, Dom! I hate you, man! Don't talk to me! Get away from me! Do not talk to me!"

Domonic tries to reassure Kevin his hair doesn't look that bad, but Kevin leaves in disbelief. This little prank sent Kevin home in tears, and left Domonic rolling with laughter. ~~Domonic thought this was his~~ greatest joke ever.

Domonics "little jokes" will some day backfire on him, but knowing ~~him~~ how clever Dom is he'll think of an even better joke to gain revenge on the person. Domonics expensive taste of humor carries him to the extreme - just for the sake of laughter.

What problem?

β-02-2 ⑦

My eighth grade teacher, Sister Carolyn Marie, was the moodiest person I have ever known. One minute she can have a grin stretching from ear to ear and then the very next minute that grin can turn into a nasty snarl. One day while teaching a math lesson, she preformed her Dr. Jeckel and Mr. Hyde routine. Sr. Carolyn was writing an assignment on the side board when she saw a student turn his chair to face the side board. She immediately snapped at the guy and made some real terrifying threats. "Right now you deserve an 'F' in conduct. Turn around and face the front of room" I thought he had all the reasons in the world to turn his chair since his

And it would have been impossible for him to see the assignment.

desk faced the front of the room. After a while, Sr. Carolyn realized what a fool she had just made of ~~her self~~ herself and came up with at least a dozen excuses for the class for what she had ~~just~~ just displayed. I shall always rember Sr. Carolyn as the nun with a split personality.

This co the interesting part. What were the

Sr. Carolyn

My eighth grade teacher, Sister Carolyn
Marie, was the moodiest person I have ever
been acquainted with. One minute she can be
grinning from ear to ear, then the very
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Jeckle and Mr. Hyde routine. Sr. Carolyn
was scribbling an assignment on the
side board when she saw, in the corner
of her owl-like, sharp
eyes, she saw a boy turn his chair to
view the side board. She had been grouchy
all day long and pounced on this
opportunity to snap at someone and made
some terrifying threats at the guy

"Right there you deserve an 'F' in conduct.
learn manner right now!" she screeched at
the top of her lungs. I thought the guy
had all the reasons to turn his chair
since he faced the front of the room
and there was no way he could have
gotten a glimpse of the side board otherwise.
After a few minutes passed, Sr. Carolyn
realized what a fool she had just made of
herself and said, "I have a cold and really
didn't get enough sleep last night... I apologize
for being so irritable, but don't annoy me and
I won't get at you." She came up with at
least a dozen excuses similar to that
to justify her actions. I'll always remember
Sr. Carolyn as the nun with a split personality.

Miss ___
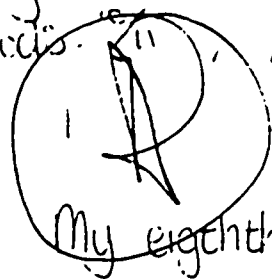
"Excellent!"
"Make correct ___ Lisa
before ___
I word the 5-17-84
grade.
Character Sketch - Fin
P-04-4
(75)

Sr. Carolyn

My eighth grade teacher, Sister Carolyn

Marie, had green eyes and short, curly brown

hair which she loved to run her fingers through.

She stood at height of five foot nine inches and

towered (over quite a few people) She possessed

a dominating personality that could easily

shatter any steriotype of nuns that Hollywood

with the aid of its silver screens, molded

into our minds. The first thing that came to

mind when I thought of Sr. Carolyn was her

moodiness and how they would change almost

as fast as the speed of sound. Whenever infuriated,

her fingers would twitch franticly by her sides while

her eyes became glassy and cold. This stare

frigid
cold stare of hers could send chills up the

spines of almost everyone in our class.

At certin times, Sr. Carolyn could work
herself into a mood where she is notably
demanding. She would expect our home and
school work to be nothing short of perfect,
otherwise, we'd have to start over agai.
Everyone dreaded this perticular mood for
we knew it would result in many frustrating
hours of doing and re-doing what we had have
already done before. On one occasion , when
more than half the class flunked a test on
punctitation, Sr. Carolyn decided to to reteach
the material again in more detail. Again she
gave the whole class a test, yet again some still
failed. This caused her some concern, unfortunat
ly for our class, concern made Sr. Carolyn
edgy and positively mean. She promised

is that the whole class would keep studying punctutation until we got it right. Eventually every got squeeked by, but the price Sr. Carolyn had to pay for a class who understood punctutation inside and out was a class who was also sick and tired of punctutation.

(2) In contrast to be demanding, Sr. Carolyn could also be, at times, kind and compassionate. She has shown her benevolence in several ways. For instance, the month before high school exams came out, she offered to tutor anyone intrested in Algebra. Another time, when our regular volleyball coach broke her arm on a hazardous ski trip, Sr. Carolyn volunteered to help us out for the rest of the season. Once Sr. Carolyn really came through on compasion

when one of her former student had a personal delima. The girl, Rita, lost her mother when her father accidently gunned down his wife during a violent argument. Being a lonely freshmen at a new high school, Rita turned back to her old school friends, and teacher. for comfort. and support. Sr. Carolyn was always there to help her with homework in the afternoons and made. Rita feel less lonely.

One weird thing about Sr. Carolyn was how interchangable her moods were. One minute she could be grinning, then the very next minute, that grin could fade into a nasty snarl. One day while teaching a math lesson, She preformed her Dr Jackie and Mr. Hyde routine. While scribbling an

wow

assignment on the side board, she saw, in the corner of her owl-sharp eyes, a boy turn his chair to view the board. Sr. Carolyn had been grouchy all day and pounced on this opportunity to snap at someone. She screeched several terrifying threats at the top of her lungs. "Right now you deserve an 'F' in conduct, Turn around!" After a few minutes ticked by, she realized what a fool she had just made of herself. ~~and said,~~"

"I have a cold and didn't catch enough z's last night," she said with a chuckle, "I apologize for being so irritable, but don't bother me and I won't yell at you, ok?" She came up with at least a dozen or ~~so~~ excuses similar to that to justify her actions earlier.

Sr. Carolyn was a woman of many different

kinds of moods, all of which contrasted each

other and dominated her personality. Having

we are?

to guess her every mood and what to say around

her from "time to time another, and this got tirsome and tedius.

We would often get "chewed out" for the smallest

things, yet we sometimes got away with murder

in her class. One thing I noticed about her

was that she only treated students like rejects, but

she always spoke to adults with the up

most respect. To this day I still have

not found the key that unlocked the

answer answer to her strange assortment

of moods. I will always remember Sr. Carolyn

as the nun with the split personality.

Derek

(51) 6-08-2

EDITING SHEET

Author's Na
Editor's Na

The purpose of group work and these editing sheets is to help the writer
identify strengths and needed improvements in his or her paper BEFORE it
reaches its final form for evaluation. Please work hard to make your
suggestions helpful and specific.

What did you think of the introduction? wow (good) ok   ho-hum

   Why?

What is the most interesting part of the paper?

   Why? "feel tense" "sweat & cause pain"

What is the part that needs the most work?

   Why? Showing more of the place - describe the weights.

Help the writer identify any places where there is not enough "showing" or
   too much showing.

Other comments: Needs a little work - I think, That's,
"perfect for communicating?")

Identify the focus of the paper as you understood it:
   Weight room - etc

BEST COPY AVAILABLE

6-08-2

EDITING SHEET   Author's Name
                                                 Editor's Name

The purpose of group work and these editing sheets is to help the writer
identify strengths and needed improvements in his or her paper BEFORE it
reaches its final form for evaluation. Please work hard to make your
suggestions helpful and specific.

What did you think of the introduction? wow (good) ok   ho-hum
    Why? _____

What is the most interesting part of the paper? _____
    Why? _____
              _____

What is the part that needs the most work? _____
    Why? _____

Help the writer identify any places where there is not enough "showing" or
    too much showing.

Other comments:

Identify the focus of the paper as you understood it:
    _____

EDITING SHEET

③③

6-08-2

Author's Name
Editor's Name

The purpose of group work and these editing sheets is to help the writer identify strengths and needed improvements in his or her paper BEFORE it reaches its final form for evaluation. Please work hard to make your suggestions helpful and specific.

What did you think of the introduction?   wow (good) ok   ho-hum

    Why?

What is the most interesting part of the paper?
    Why? "can. fec" ru supp...

What is the part that needs the most work?
    Why? mye Smaller or.... ...

Help the writer identify any places where there is not enough "showing" or too much showing.

Other comments: a little English in some...

Identify the focus of the paper as you understood it:

    The weight room

REVIEW/EVALUATION SHEET   Proofreading Partner: _____

The thing I like most about this paper is: **It makes you be there.** ✓+

The thing I need to work more on is: *More doing instead of showing*

One thing I tried to work on in this paper is: *Making the person be there who reads the paper.*

One thing I learned from doing this assignment is: **It wasn't** (right! Good!) *as easy as I thought. It was quiet complex* (A.)

My evaluation of this paper is: Good B-10 B+ for I'm lucky

I personally Like iT

STUDENT COMMENTS:

Proofreading partner: Robert Schilling

Other readers: *This paper is very interesting and it flows nicely. It is just the right length + get his point across* good length Good introduction good title interesting good topic

---

TEACHER OBSERVATIONS   Writer's Name

Comments: ① *This is an interesting and unusual*
② *but it lacks enough detail and activity and people for the reader to "be" there*
③ *The only one there is you — and it sounds as if you had few notes to work from —*

Things to work on in your next paper include:

④ Evaluation: 16

DIRECTIONS FOR TEACHER READERS:

Please correct

	all	major	some	few	none
GRAMMAR/MECHANICS	all	(major)	some	few	none
COMMENTS/CONTENT	(all)	major	some	few	none

ONE HEAVY PLACE

After a hard day of long, exhausting school I feel kind
of down. That is where one of my favorite places comes in
very handy. It is a weight room at the Y.M.C.A. and it brings
up my spirits. As I walk in the Y.M.C.A in shorts I am feeling
a little better. The weight room is a peaceful place that
also offers a great challenge, and that makes me feel both
physically inspired and mentally at ease.

I walk into the weight room and find it pitch black with
no noise at all. I flick on the switch and light bursts out
everywhere with a rythmic sound building up, which is the fan.
I stand in a room approximately 15 yards by 10 yards that
has many different colors and a comfortable atmosphere. There
are about 10 different weights that are machines and all basically
the same color. The cushions on them are light brown, and
all the metal is stainless steel. The weights that are lifted
are brick-shaped and black with white numbers on them to
show the amount. There is a brownish yellow carpet covering
the entire floor. With my back to the entrance on my left
there is a beautiful picture covering the whole wall. It
is of a green forest on a crisp morning. It is not possible
to see more that 20 yards ahead. However, with all the green
leaves, massive trees, and glimmering sunlight against all
the shadows it adds a relaxing feeling to the weightroom.
To the right of me is a mirror covering the entire wall which
is good because it lets you see all the surroundings while
facing that way. The ceiling is white with metal fans sticking
out. The air and a pleasant breeze hits my body from the

fan. The recently-cleaned room makes me think of cleaning liquid. With all the different colors and the peaceful atmosphere, I feel relaxed mentally and lifting weights becomes fun.

With this peaceful background, the main course is what I like best, (and that is weightlifting. That is what inspires me. It is a great challenge to push as hard as possible and not to know whether the weight will move or not. There is also the aspect that I will gain strength by lifting weights until I can't budge them any more. I feel tense looking at all the menacing weights, knowing they will make me sweat and will cause pain. However, the satisfaction of completing a challenge is the best part for me. While lifting, I usually feel like quitting, but I look at all the positive notes on the subject and I always do my best.

Occasionally I meet people there, and I enjoy having conversations with them. We are all doing the same thing and our goal is the same: to improve strength. They usually feel the same way about the Y.M.C.A. weight room as I do, and they might enjoy the same hobbies, such as sports. So there is always something to discuss with people. Other times, there are people who are totally different from me. However, I can still communicate with them because the feeling I get here makes me feel comfortable with anybody.

This is an ideal weight-lifting place for me because there is more to it than just lifting weights. The feeling is comfortable, and it is perfect for communicating. There is also a major challenge. All this creates the most important aspect of this experience: the feeling of coming to the Y.M.C.A. feeling down, and leaving on top of the world.

Julie

G-08-2

EDITING SHEET

Author's Name
Editor's Name

The purpose of group work and these editing sheets is to help the writer
identify strengths and needed improvements in his or her paper BEFORE it
reaches its final form for evaluation. Please work hard to make your
suggestions helpful and specific.

What did you think of the introduction? wow (good) ok ho-hum
Why?

What is the most interesting part of the paper? *good descriptions*
Why? *of atmosphere, and people*

What is the part that needs the most work?
Why?

Help the writer identify any places where there is not enough "showing" or
too much showing.

Other comments: *I think your paper*
is really good- don't need to much
revision (or none)

Identify the focus of the paper as you understood it:
mitchell Park - it's people atmosphere

EDITING SHEET   (52)   G-08-2   Author's Name
                                Editor's Name

The purpose of group work and these editing sheets is to help the writer
identify strengths and needed improvements in his or her paper BEFORE it
reaches its final form for evaluation. Please work hard to make your
suggestions helpful and specific.

What did you think of the introduction?   wow (good) ok   ho-hum
    Why? Great description

What is the most interesting part of the paper?
    Why? The sounds

What is the part that needs the most work?
  ✓ Why? Clearer focus

Help the writer identify any places where there is not enough "showing" or
    too much showing.

Other comments:

Identify the focus of the paper as you understood it:

  ✓ The people

     Good paper!

EDITING SHEET   (53)   G-08-2   Author's Name
                                                    Editor's Name

The purpose of group work and these editing sheets is to help the writer
identify strengths and needed improvements in his or her paper BEFORE it
reaches its final form for evaluation. Please work hard to make your
suggestions helpful and specific.

What did you think of the introduction?   wow   good   ok   ho-hum

✓ Why?   no ~~info~~ focus

What is the most interesting part of the paper? *I can see it and*

the sounds Why? *good description*

What is the part that needs the most work?
     Why?

Help the writer identify any places where there is not enough "showing" or
     too much showing.
            good part( )

Other comments:

Identify the focus of the paper as you understand it: *I don't know*
     really friendly atmosphere

EDITING SHEET   (54) G-08-2   Author's Name
                                             Editor's Name

The purpose of group work and these editing sheets is to help the writer
identify strengths and needed improvements in his or her paper BEFORE it
reaches its final form for evaluation. Please work hard to make your
suggestions helpful and specific.

What did you think of the introduction?   wow   (good)   ok   ho-hum
   Why?   Great desclptions, sounds ect. but needs to have more
                                               to do with focus

What is the most interesting part of the paper?   lots of action
   Why?   good people descriptions.

What is the part that needs the most work?   too many "snacks"
   Why?

Help the writer identify any places where there is not enough "showing" or
   too much showing.

Other comments:

Identify the focus of the paper as you understood it:
   Mithcel park

640

SELF
EVALUTON
ABOUT
OWN
PAPER

Proofreading ... ___Cathy Teo___

The thing I like most about this paper is:
My description of smoke smarting my eyes and the introduction.

The thing I need to work extra on is:
One way I describe things, to be careful with verb tenses and "is".

One thing I tried to work on in this paper is:
Description, verb tenses, and scenes.

One thing I learned from doing this assignment is:
How much one can observe when you try.

My evaluation of this paper is: ___18___

(56) 6-09-1

_____

STUDENT COMMENTS:

(56) 6-09-1
Proofreading partner: *excellent introduction!*
good description and showing! excellent paper — at least an A!!!

(57) Other reading: *were good showing, the showing was so inter-*
6-09-1 *esting, that the reader really got into the paper. yes!*

_____

TEACHER OBSERVATIONS   Reader's Name

Comments: (1) *nice,*
(2) *you have a good eye for detail and scenes and the device of moving from place to place held together well*

(58) Things to work on in your next ... most includes:
6-10-1 (3) ✓ — *conclusion — change of much improved Nei this*
       (4) ✓ — *unnecessary tense shifts*
Evaluation: (5) 19 — *sentence structure with dangling elements at the beginning*

DIRECTIONS FOR TEACHER READING:

Please correct

| GRAMMAR/MECHANICS | all | major | some | few | none | |
| CONTENTS/CONTENT | all | major | some | few | none | ? |

641

"Mala! Mala!" yells a ruddy, dark faced man. The words (seem to) roll off his tongue in a series of up' and down' tones. He is casually clad in a white T-shirt, shorts, tennis shoes, and a forest green baseball cap to complete his attire. He reminds me of Al Pacino with his hawk-like brown eyes sunken in their sockets. He stands with his knees bent and arms out-stretched, bringing to mind a tightly coiled up spring as he ~~waits~~ waits for the volleyball to be served to his team. "Puck" the dull sound of a hand coming in contact with a ball echoes through the air. All the volleyball players spring up in action as the (white volleyball) sails over the orange, nylon net. A pleasant, excited garble of Spanish flows through the air, while the game continues. These volleyball players are just some of the many people who come to Mitchell Park for recreation, gatherings, and picnics for its large size and friendly atmosphere.

When someone says, "Mitchell Park", what comes to my mind? I immediately see a large grassy area, divided into many fields by bumpy red dirt paths, and dotted with artistic sculptures, tall trees, short trees, pine trees, and so on. All the dirt paths are lined with wooden benches and large dumpsters. Surrounding the park are nicely kept schools, ~~the~~ a street, and a library. Several playgrounds are enclosed in the park as well as picnic tables and barbecue grills.

"Just beat it! Just beat it!" blares a radio loudspeaker. Michael Jackson's high pitched voice threatens to drown out the chirping birds, the pitter patter of small footsteps running past, the clink, clink of the bicycles, and the joyous laughter and shouting all around me. I plug my ears and wince as another radio is turned on full blast playing foreign folk music featuring bongo drums and trays. Sitting against the worn out wooden bench, my cheeks warm up from the heat of the sun shining directly above me, and a warm breeze stirs my hair.

Smoke smarts my eyes as a stronger breeze blows the fumes from a red, round barbecue grill in my direction. My eyes water and blink rapidly to clear the hazy pictures I was seeing. The wind keeps blowing and soon my nose flares up as the tantalizing aroma of hamburgers, hotdogs, and chicken reach me. Visions of thick, juicy hamburger meat on a toasted bun float around in my mind. My pleasant picture shatters as the stench of something burnt invades my senses. I tried to place myself as far away from this area as I could.

I walked to the opposite side of the park, arriving in the middle of a soccer game. Two men running full speed down the soccer field, toward a white wooden goal post, chase intensely

after a black and white soccer ball, with their hair plastered against their faces, dripping perspiration. Their muscles are clearly defined through their socks as their cleats fly over the field, kicking up dirt. One team wears dark green shirts and the other light green shirts. Static excitement quivers in the air as the two men near the goal post. All the spectators on the green wooden bleachers by the sidelines lean forward with their foreheads creased while watching the two men.

"Let's go!" shouts a man on the dark green team.
"Come on Mike! On the line, on the line!"
"Bill! Bill! Nice shot!" yells the man on the light green team, obviously pleased with the goal just made.

Continuing on around the park, I pass another soccer game and a sand box. In the sand box, two one-stripped? swings, and two sings are ~~suspended~~ attached to a four-legged metal frame. A little boy of about five years old plays on the sings, the wind rustling his light brown hair. A blonde haired girl of about the same age plays in the sand with brightly colored shovels and buckets. Two women similarly dressed in blue jeans and a jacket watch the kids from the edge of the sand box.

I walk on, tired of watching them play. I stop by a wooden bridge (which is) over a creek

[margin notes: good detail; ?? what's static excitement ?? ; do you need to "tell this? isn't time? ; only one for two men? ; similarly]

On either side of the bridge are tennis courts. Looking down over the slightly curved railing of the bridge, the slow stream of clear colored water moves through the creek, glistening as the sun shines on it. Its very peaceful here despite all the noise. A carefree mood seems to descend upon me as I bathe in the warm sun. A loud, roaring helicopter (flies) overhead causing the bridge to tremble slightly. A middle aged couple, the woman, short and plump, her husband (?), tall and skinny, walk silently together, holding hands, kissing each other every four minutes. Behind them, a small blonde haired girl struggles to follow them as she pushes a blue stroller.

Soon, a woman dressed in a white T-shirt, red shorts, white and blue jogging shoes, jogs past the bridge. She has been jogging for some time now (I feel admiration for this woman who has the will power and endurance to jog). Meanwhile, Cody dodges little children, boys on their sleek BMX dirt racing bikes, and other people constantly using the red dirt path. Her short brown hair and shirt are stained with sweat while droplets of water dot her upper lip. Her breathing comes in short gasps.

I decide to walk after this lady jogger for a little while since nothing spectacular was happening at the bridge. I stop following her as

(margin notes: "55-", "The stream is 'slowing down'??", "figure a way to say it (?)", "nice picture!", "why (?)", "Good detail!")

5

I approach the tennis courts. Inside, almost everyone wears white with an occasional glob of color here and there. One court itself is green surrounded by pink pavement. Being a very bad tennis player myself, I sit on a grey bleacher inside the courts (already) observing two men playing tennis, hoping to absorb some of their skills. Both men had tan, bronze colored skin, but one man had curly brown hair and the other (with) straight brown hair. Each stroke they made was graceful and smooth.

I close the tennis court gate behind me, leaving the world of bouncing tennis balls. I am back to where I started my journey, near the volleyball game, but the sun has gone down a bit in the sky and the wind blows with more gusto.

Next to the volleyball game, which I first observed, is a sunken concrete skating rink. Something is taking place there that wasn't before. I decide to go in for a closer look. A group of adults are in the rink practicing something that looks suspiciously like kung fu in slow motion. The group of adults are all silent, with their brows furrowed in deep concentration. Each movement performed at the same time. Each person of the group moved each part of their body slowly and deliberately. It seems as if these people are in a world of

their own, because even children running around playing tag doesn't disturb them.
     I shiver as a cool wind ruffles my hair. The sun, not radiating any warmth, means time to go home, I muse. I unlock my bike and procede to get on it. As I ride away, I look back and think how wonderful it is that so many different kinds of people come to Mitchell Park.

nice paper!
I really got the
feeling of variety
and detail!